# THE ETUDE

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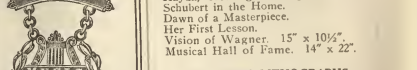
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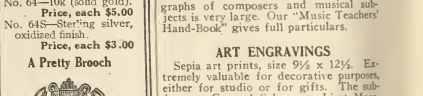
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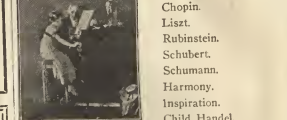
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PRESSER'S MUSICAL MAGAZINE

# The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Edited by JAMES FRANCIS COOKE

Entered at Philadelphia P. O. as Second-class Matter March 3, 1879
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**THEODORE PRESSER CO., Publishers, 1712 Chestnut Street, Philadelphia, Pa.**

# The World of Music

Music lovers will regret to learn of the death of Mme. Lina Lehmann on October 18th. Mme. Lehmann was born in London, July 15th, 1846, being a pupil of well-known song writer, "A. L." She won reputation at first as a singer, being a pupil of Signor Alberto Randegger. Later she studied harmony with Rmukildie of Rome; Freudenberg, of Heidelberg, and Hamish MacCunn of London. Her first appearance was at the Monday Popular Concerts in London, 1865. Her voice was a light soprano, used with singular charm. Upon her marriage to the artist, Herbert Bedford, in 1884, she retired from the concert stage, and devoted herself to composition and vocal teaching. She is probably best known by her very beautiful cycle, "A Persian Garden," which was so successful that it encouraged a vogue for song cycles. Other cycles followed: "The Daisy Chain," "More Daisies," "Fairie Pictures," "In Memoriam." Mme. Lehmann wrote prolifically, part songs, cantatas, pianoforte compositions, a light opera, "The Vicar of Wakefield," a farce, "Sergeant Brue," and a number of vocal solos.

Sir Walter Parratt, who has just resigned from the post of Professor of Music, University of Oxford, in eighty-eight years of age.

The National War Work Council of the Y. M. C. A. is asking for the loan of pianos and talking machines, etc., for the camps. Offers may be sent to the Bureau of Equipment, National War Work Council, 124 East 28th Street, New York City. Second-hand pianos, if in perfect order, would be doubly appreciated if the donors promised to keep them in tune.

Hon. James M. Preston, Mayor of Baltimore, is an enthusiastic believer in civic music. Baltimore is in many ways has recently come to be regarded as the cradle of civic music or municipal music. It is claimed by the Mayor in the general message to the people of the city to have been the first metropolis to have a Municipal Anthem and the first metropolis to establish a municipal band, the first to have outdoor community singing, and the first to have an orchestra of real symphonic dimensions under exclusive municipal administration. It is a bandstand mounted on wheels which is carted to different parts of the city where concerts have been announced. The band cost the city $12,824. There is a large screen accompanying the band upon which the words of songs are thrown for Community Singing. Each Saturday morning the guests at all the hotels in the city receive formal invitations to attend these musical concerts. The Municipal Symphony Orchestra has proved an enterprising. After 14,444.11 had been expended there was left a balance of $147.33 to represent Baltimore's musical interest.

The havoc of the scourge of influenza, which has affected all lines of business, did not let music escape. Happily, as we are going to press, this "last straw" to a very trying year is being broken in many parts of the country. Teachers and students will simply have to work overtime to make up for the hours lost. It can be done if you will make the effort. Furthermore, teaching terms should voluntarily be extended at least one month next June to avoid a huge loss in American musical activities.

The tour of La Société des Concerts du Conservatoire, the orchestra of the Paris Conservatoire, began on Oct. 3rd at the Metropolitan Opera House. Naturally the event brought out a very distinguished crowd. Andre Messager, the conductor, received an ovation. The first program included Cesar Franck's Symphony. Works by Berlioz, Benvenuto Cellini, Saint-Saëns' "Le Rouet d' Omphale," Dukas' "L' Apreni Sorcier," Debussy's Nocturnes and Lalo's Rhapsodie "Norvégienne." The appearance of Messager, who opened the tour with the performance of the "Star-Spangled Banner," was the signal for uproarious applause. The spirit which is likely to follow this great orchestra on its entire tour. We trust that many Etude readers will have an opportunity to hear this great orchestra—so precious to France that it was sent over on a ship of war rather than risking it to a transatlantic transport.

The resignation of Frederic Stock as conductor of the Chicago Symphony Orchestra will be received with deep regret by his admirers. Twenty-three years ago when Stock came to America he took out his first naturalization papers within four days after his arrival. His whole sympathies were with the land of his adoption. It is known that while he was a youth in Germany he combatted the autocracy and the growing spirit of militarism in which he foresaw the doom of his native land, in every act and deed in America he has indicated his allegiance to this country—yet he failed to take out his second naturalization papers and when the war broke out he found himself in the "enemy" class. To spare the directors of the orchestra an embarrassing situation he resigned, much to their regret. Eric DeLamater has been appointed temporarily as conductor of the orchestra.

As the papers are publishing the memorial notices of soldiers who have died in action, let us pause for a little tribute to Rolfe V. Godschalk, the young American operatic singer who gave up her life at the very beginning of her career through contracting influenza while on a tour of three weeks singing in military camps. Miss Godschalk was a pupil of Mme. Gerster and Frank King Clark in Berlin and had sung in opera in Russia and America with great promise. Intensely patriotic she gave herself over entirely to patriotic singing. The strain was too much.

Pierre Gailhard, director of the Paris Grand Opera, died early in October.

Wilbur Follett Usher, a frequent and valued contributor to The Etude, died on October 14th, a victim to the influenza plague. Mr. Usher was a prominent teacher of piano and harmony whose residence was at Montclair, New Jersey.

The Etude regrets with deepest regret the news from England of the death of Sir Charles Hubert Hastings Parry, one of the most distinguished English musicians of the past generation in England. Descended from a family distinguished for its achievements in history and in the Navy, Sir Charles was born at Bournemouth, England, in 1848. He was educated at Malvern, Eaton and Oxford, his teachers being Wesley, Bennett and Macfarren. Later he studied in Germany at Stuttgart with H. H. Pierson. For a time he was in business but later was in position to introduce his compositions. His instrumental works, including four symphonies and his choral works, rank very high. His achievements in musical education are most noteworthy. Probably no fewer books on the subject have been written than "The Evolution of the Art of Music." In 1900 Parry became Professor of Music at Oxford to the successor to Sir John Stainer, and in 1894 he succeeded Sir George Grove as the director of the Royal College of Music of London. The Grove Dictionary contributed a number of some ninety opus numbers, many of them of great length. Men of the breadth, character, ability and industry of Parry are not rare but the loss is a distinct loss, not only to England but to the entire musical world.

The Music Teachers' National Association will hold its fortieth annual meeting at the Hotel Statler, St. Louis, December 30 and 31, and January 1. Interesting papers will be read on the following subjects: American music, school music, community singing, community "sings," musical history, public school music, standardization, voice and piano teaching, and the affiliation of music teachers' organizations. On all these subjects there will be arranged ample time for discussion. Membership in the M. T. N. A. is open upon the payment of a small fee, to all persons interested. Information may be obtained from any of its officers: President Chas. N. Boyd, 4250 Fifth Ave., Pittsburgh; Vice-President, Leon R. Maxwell, Newcomb College, New Orleans, La.; Secretary, Wm. Benbow, 825 Elmwood Ave., Buffalo, N. Y.; Treasurer, Wells Hall, 80 Gilbert St., Hartford, Conn.; Editor, Karl W. Gehrkens, Oberlin Conservatory, Oberlin, Ohio: J. Lawrence Erb, University of Illinois, Urbana, Ill.; Calvin B. Cady, 714 Davis St., Portland, Ore.; D. A. Clippinger, Ashland Hall, Chicago, Ill.; R. G. McCutchan, De Pauw University, Greencastle, Ind.; Chas. L. Seeger, Patterson, Putnam County, N. Y.; Miss Kate S. Chittenden, 212 W. 59th St., New York City; Chas. H. Farnsworth, Teachers' College, Columbia University, New York City; Theo. L. Gow, Ursuline College, Pongkeepsie, N. Y.; Arthur L. Manchester, Georgetown, Texas; Smith University, Nebraska Wesleyan; Ernest R. Kroeger, Musical Art Building, St. Louis, Mo.

The forty-sixth season of the New York Choral Society, Walter Damrosch, conductor, will be inaugurated with the performance of Verdi's Requiem at the Opera House, and two novelties by a new composer, Mlle. Boulanger, a young and gifted Frenchwoman. The works to be heard are *Hymn to the Sun* and *On the Burial of a Soldier*. Mlle. Boulanger, who at nineteen years of age received the famous Prix de Rome at the hands of the French Government, has been pronounced by the musical critics the greatest woman composer the world has yet produced. She died five months ago at the age of twenty-four, leaving a number of remarkable scores in manuscript.

Henri Rabaud, French composer and musician, has accepted the conductorship of the Boston Symphony Orchestra for the season of 1918-19. He has composed orchestral music, including two symphonies and his operas, *Marouf* and *Le Fils de Marouf*, have been successfully produced in Paris.

The debut of the French Symphony Orchestra in New York on October 15th was an event of more than merely material interest in the relations between France and America. The orchestra itself received a most enthusiastic welcome, and both discriminating and popular taste found in their artistic rendition of the program. M. Messager was the recipient of an ovation, and a laurel wreath was presented to him to commemorate the historical significance of the concert—the first of its visits to the United States in America.

Miss Sara Mesick, vocal teacher and a writer for The Etude, *The Musician*, and the *Musical Observer*, died in Rensselaer, N. Y., on October 13th, from pneumonia, contracted during the recent epidemic. A graduate of Vassar, she took up the study of singing only after her graduation. For many years she was the dear friend of Mrs. Carl Fique.

Charles Crozat Converse, composer, writer and lawyer, passed away suddenly on October 8th, at his home in Englewood, N. J. Mr. Converse was a graduate of the Leipzig Conservatory, and his orchestral works include the symphonic poem "Saul" (whose theme is the well-known national air of *Hail Columbia*), as well as Psalm 120, for chorus, soli and orchestra; symphonies Minneti-ig G (No. 2), *Beethoven-Moszkowski* 781
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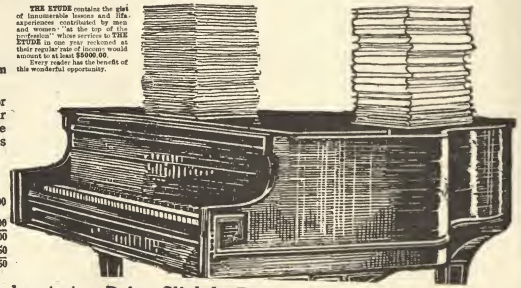
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It has become imperative to raise THE ETUDE subscription price from $1.50 to $1.75 a year, an advance so slight in consideration of greatly increased costs that it seems insignificant. This raise will take effect with the January issue. In order that our friends may take advantage of the very unusual character of the ETUDE'S many new features now ready for 1919, we will until Dec. 31, 1918, receive subscriptions dating either from Dec. 1st or from Jan. 1st at the old rate, ($1.50 instead of $1.75).

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# THE ETUDE

DECEMBER, 1918 — Single Copies 20 Cents — VOL. XXXVI, No. 12

## The Coming of the Prince of Peace

Hail the advent of the new-born Prince of Peace—ye musicians everywhere! For peace is on its way—however terrible may be the dying pangs of war.

Has not this Christmas a greater significance than any Christmas since that wonderful star-lit morn at Bethlehem? The coming of peace is the gladdest chorus of all. With the spirit of peace in the air the whole world wants to sing. Music joins in Pæans of RIGHT TRIUMPHANT.

The music of the Prince of Peace has been the inspiration of every Christmas service ever given. It has lifted us to a higher conception of life and now, when new values have been placed upon the great forces of humanity, let the hallelujahs of all mankind swell round the world.

Let us hear a new music in our hearts, this wonderful Christmas. Let it reach out to our brave fighters who have been offering their all for the new Humanity. Let it reach to those who have given their all and sleep beneath the tranquil snows in God's Garden, "Over There."

Peace that lays the foundation for other wars is a mirage. Our peace will be one in which the atrocities that breed from militarism will be stamped out as never before in the history of the world. This, the first war against war, the war of humanity against hate and lies and theft and pitiless murder and unmentionable wrongs, forced upon a nation by malicious rulers, whose chief concern was their own self-aggrandizement, makes a new epoch in the calendar of time. The coming of peace is the glory of the ages. Again the Herald Angels sing:

*Glory to God in the highest, and on*
*earth Peace, good will toward men!*

Honor, uprightness, truth, humanity, still live. Let all mankind chant their praise. Behold, the dawn of a new renaissance!

## The Wild Flowers of Music

Every flower is a weed somewhere. The orchids in the Fifth Avenue shop, that will bloom only when fertilized with ten dollar bills, are naturally part of the rank undergrowth of Amazonian jungles. In the sixteenth century the nobles of France wore potato blossoms in their buttonholes because potatoes were as rare as orchids in Paris. The prim lantanas which our grandmothers cherished in their window gardens are the most troublesome weed of Australia. Our own highways are fringed with the wild carrot, that lacy, exquisite blossom, which if it were not a weed would bring orchid prices in our flower shops.

The wild flowers of music are often the most beautiful. Much of the music that is played almost unnoticed is far better than the exotic curiosities that are foisted upon us. Why pass the wild flowers by as though they were weeds? Why not enjoy the beauty that flourishes in such luxuriance at the wayside? Of all the great masters of the world, those who transcend are they who have worked with the most simple and natural materials—Shakespeare, Whitman, Beethoven, Chopin, Rembrandt, all reveal this.

Debussy possessed remarkable insight, as did Chopin, although the media they employed often seem totally different. Both masters, however, sought to build from natural means as they divined them. With Chopin the folk-songs of his maternal Poland blossomed again in his wonderful creations. With Debussy the great cathedral bells of Paris and the murmurs of forest voices blend in unfathomable beauty.

Nearly every musician has a wealth of music stored away in the music cabinet, a wealth that should be explored if only to discover some new beauty in a forgotten Mozart sonata, a Chopin mazurka, or a Purcell song. Many of the pieces that some think very trite have a wonderful charm, if one is not looking for exotics and is content to love the beauty that is native.

## Christmas Greetings

Merry Christmas to every Etude reader everywhere—The Merriest Christmas that ever was. The world is thrilled with the joy of peace. In our moment of delight let us remember, first of all,—our boys in blue and khaki who stood shoulder to shoulder together with our splendid Allies in the great battle for humanity. Let us also, in the spirit of Him to whom we give praise on this day, not forget those, in all countries of the world, "who mourn and are heavy laden."

## How Washington Irving Revelled in the Music of Christmas

(Especially arranged for reading at Christmas musical events in clubs and colleges)

In his famous *Bracebridge Hall*, our first American writer of international distinction gives a fine description of the music of jovial English countryside Christmas in his day. The following extracts are very inspiring.

Starting with the singing by the waits, the Yuletide minstrels who wandered through the streets heralding the coming of Christmas by singing carols, Irving draws a very characteristic picture.

"Even the sound of the waits, rude as may be their minstrelsy, breaks upon the mid-watches of a winter night with the effect of perfect harmony. As I have been awakened by them in that still and solemn hour 'when deep sleep falleth upon man,' I have listened with a hushed delight, and, connecting them with the sacred and joyous occasion, have almost faricied them into another celestial choir, announcing peace and good-will to mankind.

"I had scarcely got into bed when a strain of music seemed to break forth in the air just below the window. I listened, and found it proceeded from a band, which I concluded to be the waits from some neighboring village. They went round the house, playing under the windows. I drew aside the curtains, to hear them more distinctly. The moonbeams fell through the upper part of the casement, partially lighting up the antiquated apartment. The sounds, as they receded, became more soft and aërial, and seemed to accord with quiet and moonlight. I listened and listened—they became more and more tender and remote and, as they gradually died away, my head sank upon the pillow and I fell asleep."

In the morning Irving tells in a very colorful manner of the Christmas doings of the family of the English Squire:

I had scarcely dressed myself, when a servant appeared to invite me to family prayers. He showed me the way to a small chapel in the old wing of the house, where I found the principal part of the family already assembled in a kind of gallery, furnished with cushions, hassocks, and large prayer-books; the servants were seated on benches below.

The service was followed by a Christmas carol, which Mr. Bracebridge himself had constructed from a poem of his favorite author, Herrick; and it had been adapted to an old church melody by Master Simon. As there were several good voices among the household, the effect was extremely pleasing; but I was particularly gratified by the exaltation of heart, and sudden sally of grateful feeling, with which the worthy Squire delivered one stanza: his eyes glistening, and his voice rumbling out of all the bounds of time and tune:

"'Tis Thou that crown'st my glittering hearth
With guiltiesse mirth,
And giv'st me wassaile bowles to drink,
Spiced to the brink:
Lord, 'tis Thy plenty-dropping hand
That soiles my land:
And giv'st me for my bushell sowne,
Twice ten for one."

At church, music still glorifies this delightful Christmas; and Irving tells of it in a way that makes us wish we were present.

"Of all the old festivals, that of Christmas awakens the strongest and most heart-felt associations. I do not know a grander effect of music on the moral feelings than to hear the full choir and the pealing organ performing a Christmas anthem in a cathedral, and filling every part of the vast pile with triumphant harmony."

### The Squire at Church

"As the church is destitute of an organ, he has formed a band from the village amateurs, and established a musical club for their improvement; he has also erected a choir, as he sorted my father's pack of hounds, according to the directions of Jervaise Markham, in his Country Contentments; for the bass he has sought out all the "deep solemn mouths," and for the tenor the "loud ringing mouths," among the country bumpkins; and for "sweet mouths," he has culled with curious taste among the prettiest lasses in the neighborhood; though these last, he says, are the most difficult to though these last, he says, are the most difficult to keep in tune; your pretty female singer being exceedingly wayward and capricious, and very liable to accident."

During service, Master Simon stood up in the pew, and repented the responses very audibly. He was evidently most solicitous about the musical part of the service, keeping his eyes fixed intently on the choir, and beating time with much gesticulation and emphasis.

The orchestra was in a small gallery, and presented a most whimsical grouping of heads, piled one above the other, among which I particularly noticed that of the village tailor, a pale fellow with a retreating forehead and chin, who played on the clarionet, and seemed to have blown his face to a point; and there was another, a short pursy man, stooping and labouring at a bass viol, so as to show nothing but the top of a round bald head, like the egg of an ostrich. There were two or three pretty faces among the female singers, to which the keen air of a frosty morning had given a bright rosy tint; but the gentlemen choristers had evidently been chosen, like old Cremona fiddles, more for tone than looks; and as several had to sing from the same book, there were clusterings of odd physiognomies, not unlike those groups of cherubs we sometimes see on country tombstones.

The usual services of the choir were managed tolerably well, the vocal parts generally lagging a little behind the instrumental, and some loitering fiddler now and then making up for lost time by travelling over a passage with prodigious celerity, and clearing more bars than the keenest fox-hunter to be in at the death. But the great trial was an anthem that had been prepared and arranged by Master Simon, and on which he had founded great expectation. Unluckily there was a blunder at the very outset; the musicians became hurried; Master Simon was in a fever, everything went on lamely and irregularly until they came to a chorus beginning, "Now let us sing with one accord," which seemed to be a signal for parting company; all became discordant and confusion; each shifted for himself, and got to the end as well, or rather as soon, as he could, excepting one old chorister in a pair of horned spectacles bestriding and pinching a long sonorous nose; who, happening to stand a little apart, and being wrapped up in his own melody, kept on a quavering course, wriggling his head, ogling his book, and winding all up by a nasal solo of at least three bars' duration.

As I passed to my room to dress for dinner, I heard the sound of music in a small court, and, looking through a window that commanded it, I perceived a band of wandering musicians, with pandean pipes and tambourine; a pretty, coquettish housemaid was dancing a jig with a smart countryman, while several of the other servants were looking on in the midst of her sport the girl caught a glimpse of my face at the window, and, colouring up, ran off with an air of roguish affected confusion.

### The Christmas Dinner Carols

The parson said grace, which was not a short familiar one, such as is commonly addressed to the Deity in these unceremonious days; but a long, courtly, well-worded one of the ancient school. There was now a pause, as if something was expected; when suddenly the butler entered the hall with modest degree of bustle; he was attended by a servant on each side with a large wax-light, and bore a silver dish, on which was an enormous pig's head decorated with rosemary, with a lemon in its mouth, which was placed with great formality at the head of the table. The moment this pageant made its appearance, the harper struck up a flourish; at the conclusion of which the young Oxonian, on receiving a hint from the Squire, gave, with an air of the most comic gravity, an old carol, the first verse of which was as follows:

"Caput apri defero
Reddens laudes Domino.
The boar's head in hand bring I,
With garlands gay and rosemary.
I pray you all synge merily
Qui estis in convivio."

## Be a Live Wire

By Gertrude Greenhalgh Walker

Are you waiting for somebody to push you into success?

Success is in your own hands, if you will only try the experiment of being a live wire.

Branch out on your own initiative. If you do anything musical—organize a musical history class, or sing at a soldiers' benefit, or train a children's chorus—insert the announcement in the local paper. Local news is always welcome. But send or take the items there yourself. Don't wait for a good fairy to do it for you.

Should a singer or accompanist be needed at a musical or concert bob up and volunteer. And do not shy at a "thank you" proposition. Every business grows by its free samples. Take example by the grocery trade, and fix yourself in people's minds just as the new soap was fixed in your own mind by the gift of a small cake of it.

Identify yourself with the music of your town in every active manner that commends itself to you. Push along other people's good work as well as your own, knowing that in so doing you are helping to raise the standard of things musical in a broader way, perhaps, than you realize.

Stand squarely on your own two feet, chest high, and spirit courageous. Be sure of your goods and deliver them in a firm, confident manner that will convince the public of their worth. And remember that, as every bit of steel that goes into construction work is tested, so is the new teacher tried out. Prepare to stand the test. Be a live wire.

## Are You a Good Salesman?

The music teacher who has chosen his calling voluntarily and with a love for it must, we believe, be inwardly convinced of the value of music to the community and to the individual. Why is it, then, that it occurs to so few of us to try to convince the public of the worth of that which we are prepared to bring to them? This does not mean the direct soliciting of pupils—opinions differ as to the advisability of that—but rather the various indirect yet legitimate forms of publicity—lectures, articles written for the local newspapers, organization of choruses, bands, musical clubs; the use of music in all sorts of ways which show it as a part of the cultural life of the community. The teacher who does these things need have no fear of personal neglect from the public, or of lack of patronage, in the long run. If you are convinced of the worth of what you have to offer, the next thing is—how to sell the public your idea.



## How to Keep Fit for a Successful Public Appearance

The statement is sometimes made that a successful public performance is largely a matter of chance—that no one can be sure of being always in the best condition. Were this true, we might be spared the trouble of writing this article, but we believe that the matter is largely within individual control, and that if a player or singer comes before the public not quite up to his best form, he usually has no one to blame but himself.

### General Health

First of all, one must care for his general health at all times, but most of all during the two or three days just preceding a public appearance, avoiding all excesses in eating, drinking, smoking and even excessive exercise, yet without making any sudden or marked change in one's habitual regime. For instance, one is doubtless better off not to smoke, but if the habit is already formed, it will be most unwise to "swear off" just a day or two before the concert. Long walks in the open air are admirable, but if one is not previously used to them, a five mile walk on the day of the concert may spell absolute failure.

### Practice of Technic

As it goes without saying, that any person who has reached the point of making concert performances has already been through a vast amount of technical study, it will not be necessary to enlarge on the importance of technical exercises as a means of keeping in trim, but rather to warn against overdoing the matter on the day of the concert and thus lowering one's freshness and vitality. The few exercises that are used should be those of a general and elemental nature: for the singer, and likewise for the violinist, sustained tones followed by a little rapid work of a "limbering up" sort: for the pianist, a few scales, arpeggios and two-finger exercises, followed by a Bach fugue or two.

### Practice of the Program Numbers

If the numbers actually to be sung or played have been thoroughly mastered long before the date of the concert, as should be the case, it is an open question whether it is best to review them again a few hours before the concert. Remember this: that if there is any difficulty not yet absolutely mastered, it is folly to try to conquer it "at the eleventh hour" by a sudden spurt of industry. You will only upset your nerves and make a general failure more likely. You will be far more likely to give a good account of yourself if you keep calm and tranquil, reserving your extra exertion for the actual public performance.

### Excusable Idleness

Any normal person is at his best, physically and mentally, in the morning hours, but as very few concerts are given at that time of day, it behooves the player or singer to save his vitality for the evening, and to that end, not to rise too early or be too industrious throughout the day, except as regards the necessary preparations for the concert. Unfortunately, many of us are unable to carry this advice perfectly into effect, but at least we should put off everything we can, and that, too, with a clear conscience.

A wise man of ancient times said truly "there is a time for everything under the sun" and the time for miscellaneous business or social activities is not during the day on which you are to give a concert.

## "Never Louder than Lovely"

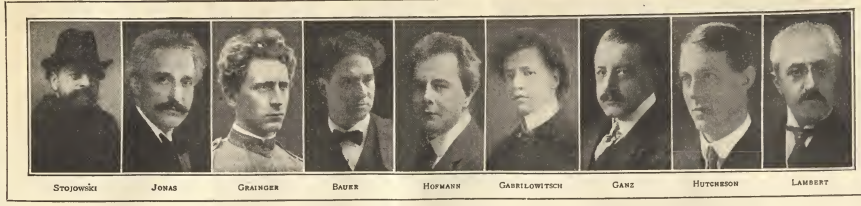
By Caroline B. Wood

What does "forte" mean to you? The same thing, perhaps, that it does to thousands of others—simply letting go and playing loud! It is quite true that the dictionary defines "forte" as "loud," but there are two kinds of loudness. One kind is broad, noble, and inspiring, while the other makes us want to put our fingers in our ears, and so nearly approaches noise that it ceases to justify being called music.

William Shakespeare, the noted singing teacher, once said to a music critic that a vocalist's singing should be "never louder than lovely." If this applies to singers, and we must accede it does, it seems as if it should apply equally as well to instrumentalists, especially to players of the piano, that much abused instrument. The same thought and genuine feeling should be behind loud tones as go toward the production of a soft tone.

So let us remember, "Never louder than lovely," and profit thereby.






# Has the Art of the Piano Reached Its Zenith or Is It Capable of Further Development?

**A Historic Conference Conducted Through the Co-operation of a Group of the Foremost Pianists of the Day in the Interests of Etude Readers**

HAROLD BAUER — OSSIP GABRILOWITSCH — RUDOLPH GANZ
PERCY GRAINGER — JOSEF HOFMANN — ERNEST HUTCHESON
ALBERTO JONÁS — ALEXANDER LAMBERT — SIGISMUND STOJOWSKI

### *An Editorial Preface*

*In march, 1918,* The Etude *invited a group of very distinguished pianists (several of whom, during the past few years, have given a part of their time at least, to the practical problems of teaching the art of piano playing), to a private dinner held at Claridge's Hotel, in New York City. One or two were good enough, though prevented by absence from the city from accepting the invitation, to send in their opinions upon the above subject after the dinner.*

*The artists participating represent many of the most brilliant, experienced and active minds in the field of sincere pianistic study.* The Etude *is especially proud of the outcome of the conference for it is not overstating the facts to say that it is of historical significance. An expert stenographer was present and took copious notes, from which the following was prepared.*

*It is impossible to present all the views given in this one issue, and the discussion will be continued in other issues—other artists not included in this issue being included in later issues.*

The Etude *desires to call the attention of its readers to the wide experience represented in this discussion. The artists have been trained in different schools by teachers of many different inclinations. All the best traditions from all of the different art centers of this country and Europe are represented.*

*The discussion followed the plan of considering the piano and its art: (a) from the standpoint of the instrument itself; (b) from the standpoint of the interpreter; (c) from the standpoint of the composer for piano.*

*The evening opened with a slight digression from the subject, dealing with the very fortunate opportunity that music and musicians have had, to serve in the great war. Many of the artists had taken an active part in playing at concerts given in the camps and for war benefits.*

### EDITOR OF THE ETUDE

The present seems a very fortunate time in which to conduct such a conference as this, since never before in the history of the world has the need for music been more apparent to thinking men. The Etude has secured a series of articles and statements from illustrious men and women, including General Pershing, General Hugh Scott, Lyman Abbott, Henry C. Van Dyke, Samuel Gompers, John Philip Sousa, Ida M. Tarbell, Dr. Anna Shaw, Thomas Edison and others, emphasizing the special need for music in war time. It is most important that the interest in our art be actively maintained by its leading workers at this time.

### MR. ALEXANDER LAMBERT

There was a letter in the New York *Times* yesterday that was very interesting. It outlined the pressing need for music of the right kind during the war. It is very inspiring to see the manner in which our leading musicians have been only too anxious here and in Europe to give their services. The fighters need the relaxation of music, and those at home likewise. On the whole, the art will receive an altogether unexpected impetus, due to war conditions, since the public has been presented with an opportunity to realize the serious need for music in times of great crisis. Those who, heretofore, may have thought music inconsequential, or unnecessary, will have their eyes opened.

### MR. ERNEST HUTCHESON

As far as I have read, the military and naval authorities have done everything in their power to encourage the employment of music wherever groups of soldiers are gathered together. The soldiers here and abroad appear only too eager to grasp everything in the way of musical inspiration and encouragement. Here in New York, at the Columbia University Hospital for Wounded Soldiers, they have been trying, among other things, the use of music as a therapeutic agency—particularly in cases of shell shock. Musicians should take time by the forelock and consider conservatively the possibilities of their art in helping such cases. One loses one's sense of proportion in the midst of such vast war preparations. I am comforted when I think that any war, however distressing, is but an incident in the history of the world, and that art, including the beautiful art to which we are devoting our lives, is something ultimately of far greater importance and permanence. Think of the wars that have come and gone while the masterpieces of Purcell, Bach, Handel, Mozart, Beethoven, Chopin, and other composers live in triumph. Music, the most ethereal of the arts, is also one of the most enduring. Wars carry away cathedrals, libraries, great paintings, but music always survives.

### RUDOLPR GANZ

While this is not yet the main subject of our discussion, I am very much impressed with our interesting overture. The war has, indeed, brought out new phases in music. A few weeks ago, at one of the soldiers' camps where I played, the audience was remarkable in every way. They wanted "encores," and demanded only the best there is in piano literature. Compare the new American Army with the army of other days. Here are men of all walks in life. Some with as highly cultivated taste as one would encounter in a Carnegie Hall audience. It seemed a little surprising when, at another camp, I asked for requests, to have some of the men call for the *Symphonic Etudes* of Schumann. To me, the musical achievements in many of the camps is nothing short of amazing. I am sure that the life in most camps has been made infinitely better for the men owing to the musical and other entertainments and opportunities to sing.

### SIGISMUND STOJOWSKI

The interest of all manner of artists in America and Europe in supporting humanity's great battle in every possible way will not be forgotten. As a Pole, I am proud to point to the tireless labors of my great fellow-citizen, Ignace Jan Paderewski, whose personal sacrifices at this time are already historic. That musicians have been able to play such a significant role in the greatest hour in the history of the world, is significant of the world's progress. While music has been promoted from a mere object of amusement or luxury to a factor in education, character, civilization—the musical artist himself, the "servant" of Ioccenes of yore, the "amuser" of crowds in later days, is at last understood to be a full-fledged "man" with a wide range of interests and knowledge, a heart vibrant with human sympathy and generosity—a "man" truly qualified to "lead" because of his high intellectual achievements and purposes.

### EDITOR OF THE ETUDE

The discussion of the subject of our conference has commenced a little in advance. Here is a letter from Mr. Percy Grainger, who expected to be here to-night, but is unable to do so, owing to his service in the army. Before reading his letter it may be interesting to consider some of the possibilities of our subject, "Has the Art of the Piano reached its zenith or is it capable of further development?" The development of the piano as an instrument has been amazingly slow in many ways. Yet it has been a development. It is an instrument which, in comparison with the violin, is comparatively new. The famous Brescia violin maker, Gasparo da Salo (Bertalotti) died in 1609; the Maggini's, respectively, in 1640 and 1680; the Cremona family, of Amati, passed on, respectively, in 1611, 1638 and 1684; the three Stradivari in 1737, 1743, 1742, and the Guarneri family, respectively, in 1695, 1730, 1745. The work of the great Italian violin makers is more sought in this day than ever. None of the violins of present-day makers are conceded to be their superior and the zenith of the manufacture of the instruments was evidently reached nearly two hundred years ago. This fact is so well established that there is no gainsaying it. On the other hand, what of the piano? Hundreds of years passed from the time of the invention of the monochord before the first keyed string instruments were in use, and then more hundreds of years before the advent of the first piano of Bartolomeo Cristofori, which probably appeared first about 1709 or a little earlier. The two instruments of Cristofori, which have been preserved (one of which is in the Metropolitan Museum of Art in this city) are so radically different in many ways from the modern grand pianoforte that it is difficult to think of the bridge between them.

Since the invention and the improvement of an instrument often marks a change in the progress of the art of the instrument it is perhaps wise for us to consider the possibilities of the instrument at the start. We all know, for instance, how the invention of

the saxaphone and other instruments of Adolphe Saxe have affected some phases of modern instrumentation. Is it not within the scope of this discussion to ask whether the piano may not advance in future years along different lines which will affect the art of the instrument, or has the instrument attained a form which is not likely to be changed to its advantage in years to come. Mr. Grainger, as I have said, has already sent in a few lines. He seems to have devoted a great deal of thought to radical changes in the instrument in the future, and for that reason it may be best to read his communication here. We are all familiar with the many new sound effects which he has introduced in his orchestral works.

PERCY GRAINGER

"Has the art of the piano reached its zenith or is it capable of further development?" Whether the piano *in its present form* has reached its zenith as a solo instrument I cannot tell; I have no feeling one way or the other as regards that aspect, but I should like to point out that it is only at the beginning of its possibilities as an instrument in the symphony orchestra and military band and as a unit in large chamber music combinations and only at the outset of its truly marvelous possibilities as a mechanically played instrument. But I do not consider the *present form* of the piano as FINAL. I have in my mind a sketch for a piano equipped with several manuals, each manual operating hammers of different weights and degrees of softness and harshness. Such an instrument, if further provided with *octave coupler stops* like an organ and with electrically operating *tremolo* action like a piano similarly equipped that I heard in London some years ago would be a *marvelous* solo instrument (combining all the variety of the forerunners of the pianoforte, harpsichords, etc., with the glorious richness and volume of a modern grand pianoforte of the highest type) as well as a gold mine for symphony orchestra, small orchestra, military band and chamber music work.

The *mechanically played* possibilities of such an added-to piano would be *just immense*.

Then, there is another aspect of the piano and its keyboard. Percussion instruments, bells, marimbas, tubes, etc., will play an ever increasing goal in modern scores, I feel sure. But the full possibilities of these instruments will never be tapped until they are equipped with piano keyboard action, like the celesta. The piano keyboard will then be the "volapuk" or universal medium for some six to ten different percussion instruments which, together, will form a section in the orchestra just as important as are, to-day, the strings or the brass. There is, furthermore, no reason why all these various percussion instruments, each provided with innumerable octave-coupler and manual-coupler stops and the electric tremolo outfit above mentioned, should not be united together in one huge *percussion-piano* or percussion-organ, and in this leviathan piano, which would be a "complete orchestra in itself," as well as an un-do-without-able addition to the modern orchestra. Viewed from several standpoints, therefore, I consider the art of the piano as being very far from its zenith.

ALEXANDER LAMBERT

One feels like drawing a long breath after hearing of such an instrument as that. Whatever it might be it would not be a piano, but a kind of keyboard operated instrument of a different type. We already have instruments operated from a keyboard, like some of those to be heard in motion picture theaters, as well as electrically vibrated instruments of the choral-celo type, marvelous mechanical intruments to be sure, but in no sense pianos, they are instruments in a class by themselves, and they fill a special need for which they were built. It is not inconceivable that such an instrument will be combined with a large orchestra as, indeed, they are in some motion picture theaters where there are very large orchestras continually employed, and often with beautiful effect. But this only emphasizes the point that the piano is still the piano, and not anything but the piano. In my opinion the piano has long since found itself, that is, it has a well defined entity by itself, and that any radical change in the instrument will injure the art that has developed around it. While the modern pianos are different in some tonal effects from those of less tonal quantity from those of the days of Mozart, Beethoven and Chopin the character of the instrument is the same. True, the piano, because of its mechanical nature, does not have the endurance of the Cremona violin, but I insist that the best modern grand pianofortes are in spirit the same as the first instruments of Cristofori, that is, they are pianos and nothing but pianos. Since the time of Liszt, when the possibilities of the grand piano, as we know it to-day, were practically the same, I cannot see that there has been any advance except in certain refinements.

ALBERTO JONÁS

To me it seems idle to speculate on what the future may bring in the matter of further improvements of our modern pianos. In a series of three articles which I wrote for THE ETUDE several years ago I pointed out that all improvements in musical instruments have originated, not with the manufacturers, but with the composers or with the players of instruments. It is desire which brings about a result. Therefore, it seems to me, that instead of speculating in which manner the piano may be improved we should simply find out what it is that we still wish the piano to possess. Evidently, and foremost, among these desired improvements, is the ability to sustain for any length of time and to increase at will the tone of the piano. Time will show whether this can be accomplished without losing that which forms one of the principal charms of the piano: the purity and the comparative brevity of the tone. Inasmuch as the trend of human progress seems to be more in the direction of science than,—alas! if this should turn out to be true—of art, it is possible that the piano of the future will in truth be a whole orchestra manipulated by one single player.

SIGISMUND STOJOWSKI

I find myself in complete agreement with Mr. Lambert. Some fifteen years ago I met a clergyman in Berlin who was going about boasting of a musical invention that he claimed would revolutionize the musical world. It was nothing more or less than a piano to which three trombones had been added. I hardly think that would be an improvement in the piano. To me it seems most important that all those who are in any way connected with the study of the piano should revere their art as an art. First, the piano as an instrument; second, the interpretation of the instrument, and third, the compositions that have been evolved from the instrument and for the instrument (like the idiomatic works of Chopin and Debussy) all represent a wonderful and distinct art achievement. Is it possible to expect the art of the piano to go beyond its real sphere already clearly outlined by its significant past?

**This conference will be continued in the next issue of THE ETUDE with some remarkable facts. All the pianists mentioned at the head of this article will participate in the conference before its conclusion.**

## Know Your Piano

By Anna Hurst

"KNOW THYSELF" is an adage deemed an important one—so important indeed that it is hurled at us from pupils at regular intervals. Why should not the musician paraphrase this into

*"Know Your Piano."*

In addition to the technical knowledge of music the musician should understand as much of the mechanical part of the instrument as it is convenient to learn. The teacher should take a pride in knowing names of the good, the medium and the poor makes of pianos and their approximate price. Above all musicians should realize the possibilities, also the limitations of a piano, the proper placing in a room and its correct general care. Most every possessor of a piano really knows the latter, but how few of them put this knowledge into practice!

Those who play in public should know exactly how to produce the best effects from their instruments, at all times and in all places. Usually, the lid of a piano should be closed for accompaniments and open for piano solo. There are cases where this should be reversed. This depends wholly on the volume of tone of the piano, the voices, the location of the piano in the room, the size and acoustic qualities of the latter, the distance of piano from the audience, the technic and tone production of the performer, etc. All of these things should be carefully observed and considered by a pianist before playing. Ofttimes failure seems to meet the pianist from lack of forethought in arrangement for playing, not from any lack of skill on the part of the performer.



## A Mental Rehearsal

By Harold S. Clickner

IF pupils, on taking up the study of a new piece would make it a habit to go over it mentally before proceeding to the piano for practice, they would save considerable time, patience, effort, and avoid many bad habits and mistakes. Give it a good mental rehearsal, say for at least one half hour. Find out all you can about it, just as a person does when he goes to purchase a home.

In taking up your next new piece try some of these tests given below, and I am positive that you will be rewarded, pleased, and will produce better work when you go to the instrument.

In what key or keys is the composition written? Does it modulate into other keys? If so, in what measure does the modulation take place? How many measures does it last? Is the modulation to related or non-related keys?

What are the highest and lowest notes in the right hand? Does the right hand part remain entirely in the treble clef or does it go into the bass clef? Is the compass large or small?

Now do the same for the left hand. Is the reading difficult? Can you pick out all the accidentals which are used throughout the composition?

In what metre is it written? Which beat or beats are strong, and which weak? Are there any special accents? If so, can you point them out? Can you show what comprises every beat in every measure for either hand? Can you point out all the measures which have different rhythms? Can you tap them out, giving yourself only one chance in which to do same perfectly?

Have you made a thorough study of the fingering? Can you give reasons for your selection of fingering? Is it the best and most suitable for your playing machine? I will admit that the best place to study out the fingering is at the keyboard, but get a mental picture of where the music lies on the keyboard and do your fingering first away from the instrument. It will develop reasoning power.

What touches are to be employed? Is there any particular measure which is difficult? What makes it so? Are there any measures which will give you special trouble in locating? Can you devise exercises which will make these measures easier?

Can you point out the melody and follow it through the course of the piece? Is the piece monophonic or polyphonic? If polyphonic, which is the most important melody? Can you pick out the motives from which it was developed? Into how many parts is the composition divided? Can you show where each phrase commences and ends? Are they regular or irregular in length? In what form is the piece written?

What style of accompaniment does the composer use? What harmonies are used? Does the composer employ many or few harmonies? Are there any notes in the accompaniment which should be brought out (Harmonic Accent)?

Do you know the meaning of all the signs and words which are used? Have you tried mentally to hear the piece? Could you sing the melody at sight without making a mistake?

Have you thought how you would use the pedals? Can you give reasons why you use the pedal or pedals in this or that measure?

What do you know about the composer?

Can you not see what benefit you will reap through this process of MENTAL REHEARSING? There are many more questions which I could mention, but I will leave them to pupils. If you practice this method of preliminary mental rehearsal faithfully, your tests will become more severe, and nothing escape your eyes when you make your prima vista.

## Charles W. Landon Passes Away

Just as we are going to press we learn with deep regret of the death of Mr. Charles W. Landon, at New Orleans, on November 7th. A more extended tribute to Mr. Landon will be paid in the next issue of THE ETUDE. Mr. Landon's many friends among ETUDE readers will learn of his demise with sadness.





# What Is Temperament?



By the Eminent Music Critic

W. J. HENDERSON

THERE is much loose talk. Mankind perceives in the utterance of indefinite propositions a certain elegant posture of gentlemanlike ease. Wherefore scientists are excluded from polite conversation and relegated to weighty volumes much addicted to the absorption of dust. With music, science is popularly supposed to have nothing whatever in common. To be sure she may talk learnedly of vibrations and may even roll up her sleeves when it comes to such matters as the building of full cast grand metal plates and other such armor needed to withstand the assaults of modern piano technic. But she is art, and art is notoriously unscientific.

The privilege of saying what one pleases without having to give an account is treasured jealously by all those who speak glibly about temperament, which is popularly believed to be the secret of all musical force. With closest attention you may learn in the course of a week that this accommodating word may be induced to signify anything from a ravening sensual appetite for naked tone, to a fit of temper. Therefore let us be as disagreeable as possible and demand a moment's scientific consideration of the term. First, let us bring before the audience that distinguished authority upon the English tongue, the Standard Dictionary. From it we get not only a definition, but a closely packed little essay.

"Temperament N. 1.—A special type of mental constitution and development or mixture of characteristics, supposed to have its basis in the bodily organism and to be transmissible by inheritance; natural disposition; the summary of intellectual and emotional tendencies.

### Galen's Four Species of Temperament

"The ancient doctrine of *temperament* was developed by Galen, who recognized four principal species: the 'full-blooded' or sanguine, which is warm, impressionable and changeable; the full-phlegmed or 'phlegmatic,' which is quiet, slow, and persistent; the 'full-biled' or bilious, which is energetic and predominatingly objective; and the 'black-biled' or melancholic, which is sentimental and with a marked tendency to subjectivity in excessive forms. While modern science recognizes the existence of marked types of mental characteristics as connected with typical forms of organic development, it is more cautious in its endeavor to assign definite causes. It finds also that most individual cases are of mixed character. It places more emphasis, in its attempts at explanation, upon the relative speed and strength of reactions dependent upon the constitution and habits of the nervous mechanism; and especially it makes prominent the enormous complexity of the hereditary factors so far as they enter into the explanation of temperament at all."

The Galen classification of temperaments persists in haunting the human mind, despite the clarifying demonstrations of modern psychic science. The critic who finds little or nothing to praise is charged with excess of bile, while the bewitching little maiden, who, like Ben. Bolt's sweet Alice, weeps with joy at your smile or trembles with fear at your frown, is credited with an altogether desirable sensibility. But people who talk about the artistic temperament are usually floating in a delicious impalpable mental ether. They really have no definite conception, but are cherishing formless visions.

No one who discusses musical performance can have failed to take note that the question of temperament or no temperament is raised in almost every instance. Any pianist who plays with perfect poise, with elegance of style and Henseltian fluency and smoothness is put out of court at once on the ground that he has no temperament. He who falls upon the instrument with violence and performs with resistless vigor and speed is said perhaps to be overruled by temperament. The singer who sings with exquisite finish must of course be without this elusive necessity, while she who roars till the rafters ring has an excess of it.

The whole subject is vexed, but possibly it need not be. Refer again to the neat little pocket essay in the Standard Dictionary. "Modern science recognizes the existence of marked types of mental characteristics as connected with typical forms of organic development," but she "finds also that most individual cases are of mixed character."

### Temperament of Psychic Character

The fact is that temperament is the constitution of the psychic character. In the artist, whether he be a musician, a poet or a painter or what not, it must first of all contain swift and keen sensibility to beauty. After that the painter needs a fine sense of color and that sense is the combined product of an extraordinary faculty for seeing color and readiness of the reproductive powers to imitate it. Next to his receptiveness of beauty a pianist must have as the first element of his artistic constitution an extraordinary sense of touch. His muscular sense must be delicate beyond all description and the tips of his fingers should have in them an endless caress, for the keys. The sensuous quality in this touch is a physical product of pure love.

But the swift and keen sensibility to beauty mentioned above must accomplish one supreme thing without which temperament is not vital. It must stir the emotions of the artist. The contemplation of beauty, in whatever form the spiritual nature of the observer prefers to find it, whether in line and color, as the painter does, or in sound, as the musician does, should and indeed must unloose the fountains of his soul, set all his nature trembling and start the tears of gladness to the eye. When the musician has discovered the secret of a Beethoven sonata or when perchance he has been granted that most precious of all gifts, a new musical thought of his own, if then he experiences a fundamental upheaval of his soul, he may confidently believe that he has temperament.

Now in what way does this temperament operate in performance? Certainly not, as so many charming matinée girls think, by causing the player to weep over his own music. Nor does it often bring to him those sudden flashes of inspiration which we hear of, but doubt. The great artist leaves nothing to chance. He works out with loving care every item of his interpretation in accordance with that celestial vision which came to him when the beauty of the composition was first revealed to his soul and shook him to his spiritual foundations. It is in anxiously bringing every note to its proper place in a record of this revelation that his temperament must operate in the preparation of the interpretation; and in the performance its office is to make alive for him once more the magnificent vision.

### Jean de Reszke's Faust

Yet such a picture of the artist's life is shocking to some lovers of music. An adorer of Jean de Reszke once fell into a violent contention with me because I asserted that he always sang Faust the same way, and that it was impossible for him to sing it any other way without throwing aside artistic convictions reached after years of study. The estimable lady who disputed with me asseverated again and again that to regard him thus was to pronounce him no artist, but a pitiful mechanic. According to her if he were a true artist he would have only a vague general idea of the role of Faust and would sing this or that passage one way to-night and an entirely different way to-morrow night.

Supposing that this were the true condition of interpretative musical art. Consider what would be the result in just one field alone, the field of reproduction. Why should I buy a record of Caruso's "Furtiva Lagrima," when Caruso himself had no finished plan for its delivery and might sing it in twenty various manners, each beautiful, but none correct? Why should I give even a moment's passing attention to the magical instruments which reproduced a pianist's reading of Chopin's B flat minor sonata? Why, bless you! the pianist has not any reading. He just has a fit of temperament and becomes artistically irresponsible. Not a designer, but a wanderer; not a navigator of the fathomless seas of human conception, but a helpless price of driftwood, floating comfortably with the current or blown by every capricious change of the wind.

But let us abandon consideration of trifling matters and return to the serious aspect of the case. The firing of the emotions, of which I have spoken, is insufficient in itself. The flame of feeling must communicate itself to the highest power of the human soul—the imagination. In its powerful exercise lies the spell of every great art. The torch applied by Brünnhilde to Siegfried's funeral pyre became an elemental force when its flames reached Walhalla.

Psychologists caution us to be careful how we speak of the creative powers of man. They warn us that he is not a creator, but a recreator; that his imagination cannot create anything which has not previously been, in no matter how dispersed a form, in the care of his reproductive faculties. Fragments of various things held in solution in the undiscovered chambers of memory become crystallized into shapes under the workings of imagination, and we behold a new world of beauty.

The psychologists perhaps failed to perceive the true nature of musical composition. If man creates anything it is certainly music, for the marvelous universe of nature offers him nothing from which he can copy it. The interpretative musician, then, needs a vivid imagination in order to enter into the thought of a great composer.

### Imagination, the Rarest Power of Man

Now, imagination is not a tricksy sprite. It is not playful fancy, juggling with conceits. It is not the noisy grasshopper, of which Burke spoke so eloquently when he said that a thousand great cattle reposing in the meadows of England made not one quarter so much advertisement of their noble presence. No; imagination is not the asteroid, but the mighty illuminating sun of the intellect. Emotion is the vital spark, so frequently quoted and so little comprehended, and its office is to kindle the fires of the imagination.

In my long study of public performance I have become convinced that imagination is the rarest power of man. Temperament, as most people understand it, is abundant. To be sure, it is not as abundant as ambition, which the possessors of that latter quality often mistake for temperament. A burning desire to become famous through the playing of a piano or a violin or the singing of songs is too often taken for a blazing temperament, peculiarly fitting the sufferer to become a preacher of the musical gospel. The world is crowded with futilities who are convinced that they are destined to be the divine agents of new revelations. Every one of them is surrounded by friends who bring them their daily allowance of adoration and bid them heed no criticism that is not laudatory.

I have heard hundreds of these would-be interpreters of the art of the masters, and in scores of instances have noted a passion, an abandon, even a fury, of musical utterance which some of my more sanguine confreres have not hesitated to set down as temperament. If this be temperament, then it is but a small part of the equipment of an artist, and not a thousand of these undisciplined stormers of keys or fingerboards are worth a moment of the cool poise of the purely intellectual artist who presents no reproduction of heart throbs, but only a clear analysis of a master's thought.

Without imagination the interpretative artists can never discern the meaning of the master thought. But

one may go much further. Not a single musical phrase can disclose its true musical value to the mind which has no imagination. Rhythm and accent mean nothing to such a comatose spirit, and all performance reduces itself to a dead level of soporific equanimity. Boredom sits enthroned upon the platform where the unimaginative performer is giving a recital, for music is to him all a placidly flowing river of sweet sound, where deep never calls unto deep. He floats contentedly onward, and his audience sits untouched, save by such saccharine pleasance of tone as a carefully manufactured touch can carry to its patient ears.

In conclusion we may refer to the wise words of the Standard Dictionary. Temperament is, without doubt, "the summary of intellectual and emotional tendencies." It is not wild emotion, rushing always in the direction of hysteria. It is not cold mental dissection, dealing with the dead substance of art. It is the summary of those trends which lie in any one soul. When these flow together they form the deep and steady current of that particular being.

### The Camouflage of Artistic Sins

"The artistic temperament" is a convenient phrase used to cover a multitude of sins. We are daily asked to condone misdeeds of public performers on the ground that they are not morally responsible in the same degree as common mortals. They are victims of artistic temperament, and as such frequently entertain very vague views of the ten commandments.

There is a degree of truth in this view. The artistic temperament must be exceedingly sensitive to that which excites feeling, whether the cause be physical or spiritual; and this sensitiveness brings with it a response which finds its ultimate issue in irresistible impulses. But a lack of spiritual control does not furnish final and conclusive proof of the presence of a great artistic personality. Nor does it follow that a man who lives in the purity of a Milton is deficient in those qualities which are essential to artistic creation.

The ground is possibly dangerous, but it must be trodden. The ideal condition would be that in which the tremulous sensitiveness of the temperament, which usually expresses itself through some one of the senses, would direct itself to the guidance of that sense in the domain of art. The musician certainly needs marvelous delicacy of hearing and touch. If all the elements of his artistic temperament were in perfect balance this delicacy would focus itself on pure beauty of tone. In the awakened imagination of a composer the products of these physical attributes would operate to make him like

*"That blind bard who, on the Chian strand,*
*By those deep sounds possessed with inward light,*
*Beheld the Iliad and the Odyssey*
*Rise to the swelling of the voiceful sea."*

And when this mystery of dreams, rising from the depths of imagination, the inexplicable past and future of the mind, confronts the creative artist and fills him with passionate emotions, then the commanding force of intellect marshals all things into the order of design and sets before the world an artistic creation. Truly the artist needs also to cry with Henley, "I am the captain of my soul."

## The Price. Can You Pay It?

By T. L. Rickaby

What you pay in money for music lessons—whether it is a shamefaced quarter or a bold-faced ten dollar bill—has no bearing on real progress; genuine musical attainment will not be your portion unless you are willing to pay the rest of the price—the real cost—which is sacrifice. You must give up much that makes a special appeal to the normal young human being. If the dance, the picnic, the auto ride (or all three combined), the picture show, the gymnasium, the ball game and many more things that make life worth living in the eyes of youth, are more to you than the study of piano, violin or voice, give up music, because nothing is so unsatisfactory (to himself no less than to others) as the half-baked musician, and that is what you will become if you will not pay the price. Are you willing to deny yourself *some* pleasure now, that you may attain much progress later? Are you willing to give up present fun for the sake of future benefit? You might naturally ask, "Why give up present certainties in pleasure for an uncertain future?" The future is uncertain only for those who make no preparation for it. Remember that so many of the things that please and gratify you now will cease to do so in a few short years. You can have something permanently satisfying if you pay the price.

## Humorous Musical Interruptions

One who would succeed as a public player has need to steel his nerves not only against ordinary stage-fright, but against those accidental occurrences which defy all human foresight and classification. Often these unexpected interruptions appeal to one's sense of humor quite forcibly, especially if one happens to be in the audience, not on the stage, but to the performer—especially to a young one whose reputation is yet to be made—they seem little short of tragic. In after years, however, even he can look back at them and find the memory, mellowed by time, not wholly painful.

### "Bringing Down the House"

The writer remembers a young violinist, just returned from a course of study in a European conservatory, who was enjoying his first hard-won opportunity to appear at a concert with orchestra. About the middle of his concerto the ceiling, just above his head, began to crack, and the plaster fell on him in large chunks, mingling in a cloud of suffocating dust. Of course the performance came to an immediate stop. The violinist had already made a good impression, and but for his ill-advised excess of pluck, he might well have let it go at that, but he attempted to appear later and finish the concerto, when, owing to the nervous shock just experienced, he played most abominally, and all but broke down. The moral of this is—never try to resume a performance interrupted by a seriously disconcerting accident.

### Oratory, Music and the Bat

Sometimes a much slighter cause is sufficient to turn pathos into bathos. In a certain college town in Maryland an elocutionist was declaiming *Enoch Arden*, to the accompaniment of Richard Strauss' incidental music. A large bat flew in the window and circled the room. Whenever the speaker, in the course of his oratorical gestures, happened to raise his hand upward, the bat would swoop down toward it suddenly, for reasons best known to bats, until presently the gestures became self-conscious, constrained, and the reading had an anxious and perfunctory sound. The audience received a much more vivid impression of a bat than of Enoch Arden.

### An Involuntary Baptism

Some years ago a noted Belgian violinist was to play at a concert held in one of the larger Baptist churches of Brooklyn. In going from an ante-room to the platform he missed his way, stepped hurriedly through the wrong door, and—splash!—found himself up to his waist in the baptismal tank. The committee bestirred themselves to provide him with a dry suit of clothes, and the concert went on as planned, only a little late.

### The Missing Trombone

Can one justly call it an "interruption" when it happens before the thing interrupted has begun? If so, one of the funniest ones of which the writer ever knew personally, happened to his friend M——. M. was a most artistic performer on the trombone, and his services were much in demand, in spite of the fact that he had the constant, invariable and notorious failing of being late to every appointment. On this occasion he was to take a musical part in some ceremonies of a certain fraternal order. To be sure of his being there exactly when wanted, a committee of two took the trouble to go to his home and start out with him on time. They accomplished their errand successfully, and at the proper moment he opened his black leather trombone case and—it was empty!

### The Organist's Story

Little accidents to the mechanism of organs—the persistent sounding of notes after the key is released (called "ciphering")—the failure of the blowing-power, etc., etc., are so common as to occasion only annoyance, not surprise or amusement. Nevertheless, sometimes things happen to agitate even the organist's calm existence and upset his little habits. Mr. F. was accompanying *The Lost Chord*. All went well, and the singer was working up to a grand climax on the last page,

*"It may be only in heaven*
*I shall hear that chord again"*

but the last page of the organist's copy was missing, and as he was not one of those who are ready at "faking" the performance came to a most lame and impotent conclusion.

### The Light That Failed

A large audience had just assembled to hear the "opening" of a new four-manual organ in a city of western New York, when a thunder-storm broke, with violent lightning, and the electric lights all went out. The minister, who was a man of ready resource and eloquence, without delay or confusion, began a most interesting impromptu address on sacred music, bringing in David, Asaph, Palestrina, Handel, etc., etc., passing on to more modern times and speaking intelligently and appreciatively of the modern organ and its builders. The whole discourse was admirably suited to put the audience in the right mood to enjoy the organ recital, and fortunately the lights came on again just as he finished—or else he talked until the lights came on—whichever it was. He then added a few words, gracefully introducing the organist, and the latter climbed on the bench and turned the switch which should start the electric blower supplying the wind. All would have been well only the motor *didn't start*—it was burned out. Nothing doing, and the congregation sadly dispersed.

### Why the Organist Didn't Get His Position

Another amusing incident happened in a church on Long Island, N. Y. The organist was a young man who was especially anxious to secure a new position. The Music Committee of the new church was in the congregation. A change in the wind brought with it clouds of very small mosquitos, making performance next to impossible. These insects seemed to circle around the choir loft in the front of the church and in full view of the congregation. The spectacle of two of the attractive young women of the choir seated on each side of the organ bench "swatting" mosquitos did not contribute to the dignity of the *Te Deum* nor to the comfort of the organist. Naturally, he did not get the new position.

## Music That Is "Too Difficult"

By George Hahn

Music that is "too difficult" comes under this category sometimes because less than half a dozen measures are beyond the capabilities of the pianist. It is the occasional practice of amateur or semi-professional orchestra and band leaders to lighten the burdens of players by simplifying difficult passages, most of which are of one or two measures. This usually is done in pencil.

Simplification of piano music by slight changes here and there will bring scores of compositions within the ability of players who otherwise would be prevented from enjoying them. Of course, a grade five piece cannot in this way be changed to a grade three piece; that is not the intention. But a piece that has merely a few measures that require grade five or six ability can be reduced in difficulty, usually without destroying melody or chord formation. Recently I came across a Russian piece that for two measures became extremely difficult merely because several chord notes were doubled with the right hand, causing an extraordinary "stretch" of the fingers. These doubled notes could be eliminated without destroying the harmony in the least, and when this is done the piece is within the reach of thousands instead of hundreds.

Players who are not sufficiently advanced to simplify for themselves should depend altogether upon their teacher to do it for them, if the latter deems it advisable.

The practice of "boiling down" difficult passages in this manner is entirely legitimate. Our best players frequently increase the difficulties of well-known compositions for concert use, as Liszt did with many of Schubert's works and some of Wagner's operatic songs, and Fritz Kreisler does with well-known and comparatively simple violin works. Then why should not the "lesser fry" be privileged to reverse the procedure when necessary?

The "arranger," of course, must know what he is doing. In the first place, he must be sufficiently acquainted with the principles of harmony not to jumble the music. If this is not the case, the injunction is "don't."



# The "Mysterious" Middle Pedal

*A Most Interesting and Helpful Article Upon the Sustaining Pedal and Its Various Uses*

By ORVIL A. LINDQUIST

Professor of Pianoforte Playing at Oberlin

[Editor's Note.—The middle pedal on the piano is such a baffling thing to so many students, that an article upon it will be most welcome. The whole idea of the sustaining or middle pedal is to "catch" certain notes or groups of notes and sustain them while other notes are being played. The damper pedal continues all the vibrations while the pedal is pressed down but the sustaining pedal continues only those vibrations of those notes that it "catches." By "catch" we mean that certain notes are pressed down, then the sustaining pedal is pressed down and the dampers of the notes played are kept off the wires so that those notes and those notes only are continued. Unfortunately the middle pedals upon many upright pedals are merely "camouflage." Some are hitched onto hideous mandolin attachments that have the effect of magnifying the tin pan effect of a very bad piano—others are frauds pure and simple. Find out about your pedal before trying to apply this article to your work. The middle pedal on all grand pianos is usually correct. It is interesting to note that the inventor of the sustaining pedal, Dr. Henry G. Hanchett, died recently. A general discussion of the pedal under the title of "First Steps in the Use of the Pedal" will be forwarded to any Etude reader desiring to know the main principle of pedaling, upon receipt of fifteen cents.]

In all the articles that have been written about the pedals of the pianoforte, the sustaining pedal has, with a few exceptions, been passed by in silence. When it has been mentioned it has been spoken of merely as a means by which a continuous organ point might be sustained, invariably citing as an example the last page of Chopin's *Prelude No. 13 in A flat.*

Some very excellent musicians have spoken of the sustaining pedal as being of "doubtful value," while others have offered the complaint that it caused the playing to be thin and dry.

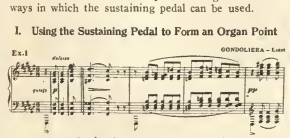
The sustaining pedal is by no means confined to sustaining organ points, but even if that were its only use it would still be of real value to the player.

If it causes the playing to be dry the fault is not with the sustaining pedal, but entirely with the performer's use of it, for he is perfectly free at all times to use the damper pedal as he sees fit. If the playing does sound dry he will usually find that he is not making sufficient use of the damper pedal, as the two are invariably used together, and even when they cannot be so used, which is seldom the case, it is certainly better to have some tone, even if it be a thin one, than no tone at all. A good case in point is the example below (Example 2a) taken from Grieg's *Birdling*. Here the damper pedal is useless beyond the third count, but although the "E" in the bass that is held by the sustaining pedal is thin, it is certainly better than to have no "E" at all.
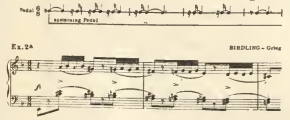
Here follow several examples showing the various ways in which the sustaining pedal can be used.

### I. Using the Sustaining Pedal to Form an Organ Point

Ex. 1



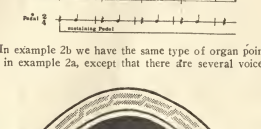

Ex. 2a




Examples 1 and 2 represent two different types of organ point formed by the sustaining pedal. In example 1 we find this tone repeated at regular intervals. In example 2 the tone is struck but once, and the organ point is limited to the length of time that this single tone will sound.

In example 1 the mistake is sometimes made of changing the sustaining pedal at each repetition of the F sharp, just as would be done with the damper pedal. Take notice that the first F sharp is caught simultaneously by both the sustaining and damper pedals. The sustaining pedal remains down throughout the organ point (in this composition of Liszt's the organ point is continued for twenty-eight measures), while the damper pedal is changed wherever such a change is needed. Using the sustaining pedal alone on this F sharp would, of course, make this tone "thin and dry." It is, no doubt, this wrong use of the sustaining pedal that has caused so many to look upon it with disfavor.

Ex. 2b




In example 2b we have the same type of organ point as in example 2a, except that there are several voices to be sustained instead of one. It is shown here merely because Grieg has the organ point written out and sustained throughout by the damper pedal. This causes considerable blurring, but, no doubt, Grieg preferred to have the voices sustained, even at the expense of that blurring. The voices can be sustained by the sustaining pedal, the blurring done away with, and at the same time enough damper pedal can be used to give plenty of color to the passage.

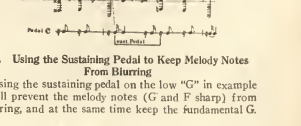


Orvil A. Lindquist.

### II. Using the Sustaining Pedal on Notes of Short Duration

The most common use—indeed, a very common one—of the sustaining pedal is that given in example 3, where it is held for only half of a measure. Compositions are full of little spots like this that can be made clearer by the use of the sustaining pedal. Every half and every whole note on the first page of this prelude can be taken with the sustaining pedal to good advantage.

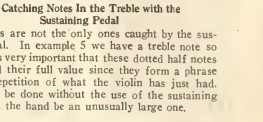
Ex. 3




### III. Using the Sustaining Pedal to Keep Melody Notes From Blurring

Using the sustaining pedal on the low "G" in example 4 will prevent the melody notes (G and F sharp) from blurring, and at the same time keep the fundamental G.

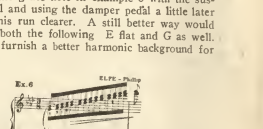
Ex. 4




### IV. Catching Notes In the Treble with the Sustaining Pedal

Bass tones are not the only ones caught by the sustaining pedal. In example 5 we have a treble note so caught. It is very important that these dotted half notes be sustained their full value since they form a phrase that is a repetition of what the violin has just had. This cannot be done without the use of the sustaining pedal unless the hand be an unusually large one.

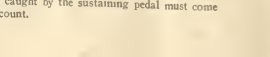
Ex. 5




### V. Catching a Grace Note with the Sustaining Pedal

Catching the grace note in example 6 with the sustaining pedal and using the damper pedal a little later will make this run clearer. A still better way would be to catch both the following E flat and G as well. This would furnish a better harmonic background for the run.

Ex. 6
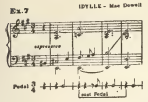



### VI. Catching the Lower Note of an Extended Skip with the Sustaining Pedal

In example 7 we see the lower note of an extended skip caught by the sustaining pedal to good advantage.

In this example as well as in examples 8 and 11 the note that is caught by the sustaining pedal must come before the count.
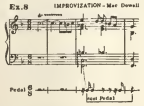
Ex. 7 IDYLLE - Mac Dowell



**VII. Catching the Lower Note of an Extended Chord in the Left Hand**

In example 8 the sustaining pedal catches the bass note F, while the left hand holds down the other two keys (C and B natural). In this manner the rolled chord can be sustained through the next damper pedal change without losing the foundation bass tone F. Many such places that would otherwise be blurred can be cleared up by the use of the sustaining pedal.
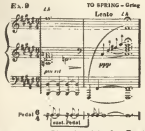
Ex. 8 IMPROVISATION - Mac Dowell



**VIII. Catching the Bass Tone of an Arpeggio Chord**

This measure from Grieg's *To Spring* is often blurred by pianists. By catching the lower octave B with the sustaining pedal, the damper pedal can be changed on the D natural with perfect clearness and without danger of losing any of the foundation B.
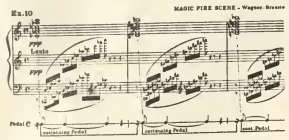
Ex. 9 TO SPRING - Grieg



**IX. Catching Whole Chords with the Sustaining Pedal**

In example 10 we have an example of a whole chord being caught by the sustaining pedal. Each whole-note chord is caught simultaneously by both the sustaining and damper pedal, and on the fourth count the arpeggio is suddenly shut off by releasing the damper pedal. The effect is quite orchestral in character. Notice in this example that the sustaining pedal is also used for legato pedaling. This use of it is not so uncommon as one might think. It might also be used in this manner in example 5.
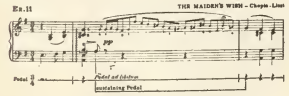
Ex. 10 MAGIC FIRE SCENE - Wagner-Brassin



**X. Sustaining a Chord Followed by a Cadenza**

Sustaining this chord through the following cadenza with the damper pedal is very unsatisfactory. Using the sustaining pedal as directed in example 11 is very much better:
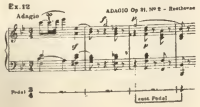
Ex. 11 THE MAIDEN'S WISH - Chopin-Liszt



**XI. Catching Single Tones of a Melody**

The next three examples show a single tone of a melody caught by the sustaining pedal. This measure in example 12 as written by Beethoven is unplayable except by the use of the sustaining pedal.
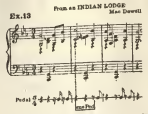
Ex. 12 ADAGIO Op 31, NO 2 - Beethoven



**XII. Helping Out a Small Hand**

Few hands have a span wide enough to hold the octave C in the second measure of example 13 and still make the chord on the second count staccato. Holding the octave C with the sustaining pedal for these two counts enables one to get easily this staccato effect.
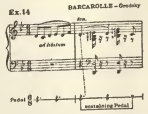
Ex. 13 From an INDIAN LODGE - Mac Dowell



**XIII. Simplifying the Playing of a Passage**

It is not necessary to use the sustaining pedal in example 14, but by using it as here indicated an otherwise very awkward measure is made very simple. Innumerable examples of this type can be found.
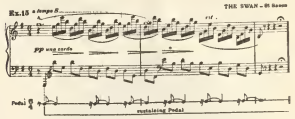
Ex. 14 BARCAROLLE - Gredsky



**XIV. Using All Three Pedals Simultaneously**

It often occurs that all three pedals have to be kept down at the same time. This is a rather awkward thing to do, especially if the foot be a small one.

Ex. 15 THE SWAN - St Saens
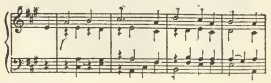


The examples given above, showing the various conditions under which the sustaining pedal can be used, are given because the writer feels that this valuable addition to our present-day pianoforte is not appreciated as much as it ought to be. It is hoped that this article may help a little toward bringing about such an appreciation of the sustaining pedal as it deserves.

## The Proper Playing of Broken Harmony

By Chas. Johnstone, Mus.Bac.

THE artistic rendition of broken harmony calls for both knowledge and feeling, combined with a true conception of its purpose. In the following illustration:—



the melodic note is heard first, being immediately followed by the balance of the chord. In such cases the balance of the chord always falls upon the unaccented beat or upon the unaccented division of a beat. Now it is just the manner in which this after-beat swings into place that makes or mars the passage. The following is a concrete and illustrative comparison, and one that I have used with much success.

In entering a building having a swing-door, an effort is necessary to open the door, but when we have passed through, the door swings gently back into place. In like manner, after playing the melodic note with its due amount of accent, the balance of the chord should gently swing into place without disturbing the feeling of poise. The way the balance of the chord is usually struck by the uninitiated or careless, gives the same effect musically as would be produced by a person who, after passing through a swing-door, instead of allowing the door to swing back with its natural force, gives it a slam.

To me it is with Bach as if the eternal harmonies discoursed with one another.—GOETHE.

## Practical Aids in Sight-Reading

By Wilbur Follett Unger

IF sometimes falls to the lot of a music teacher to have a pupil who is painfully slow in sight-reading. In such cases, all the resourcefulness of the teacher is called into play.

The inability to read correctly at sight is due to either of three principal causes; first, the slow action of the mind in trying to grasp a group of printed notes; second, the inability to locate these notes in their proper place on the keyboard; inexperience.

As it is essential to find out first which cause produces the effect, let us give the pupil some tests. If he is an easy memorizer (which will be quite likely, provided he practices much), then rest assured that the secret of his difficulty lies in the fact *that he looks at the keyboard and his hands too much.* In other words, his hands are still dependent upon the eyes, whereas, each should be independent of the other.

One method of correction would be to force the pupil to play in the dark, or else blindfolded, so that he could not possibly see the keys. But then, on the other hand, he could not see the printed notes.

In order to insure his making the hands independent of the eyes, try this scheme: place a large piece of cardboard—a poster, for example—in the space beneath the music rack of the piano in such a manner that it projects beneath the player's face and above his hands. He will thus be forced to keep his eyes on the notes, unable to see the keys he is playing upon. At first, he is sure to stumble along pitifully, groping for the right keys, but eventually, from a knowledge of the topographical layout of the black and white keys, he will become so familiar with them that he will be enabled to play with fluency.

Let us see scientifically how this can be attained:

If there were no black keys at all, and only white keys on the keyboard, that is, all of them level instead of some being raised, it would be well nigh impossible—save by guesswork—to locate positively any one detached key without looking. But with the wisdom and foresight of the inventor of the keyboard, who gave us a practical arrangement of the ivory and ebony keys, set at definite intervals from one another, it is not only possible but easy to determine positively any key's position by the "feel" of its association with others. For example: The veriest beginner knows that the keyboard is made up of a series of white keys with a sprinkling of blacks. These blacks are placed in two kinds of groups; one group of TWO KEYS, and the other of THREE KEYS. The note "C" will always be found on the white immediately to the *left* of the group of TWO BLACKS; "F" will be the white key to the *left* of THREE BLACKS; "E" is to the *right* of TWO BLACKS; "D" in *between* the TWO BLACKS, and so forth. No two keys are precisely alike in their relative position, and *a sensitized touch can almost immediately locate any key or combination of keys.*

"But," you exclaim, with some impatience; "I knew all that already!" Ah! but did you ever give it a real thought, and did you realize its practical value? There is nothing like persistently *doing a thing* in order that improvement may be shown in that thing.

## Unnecessary Eye Strain

By George Hahn

A GREAT many composers do not in the least take into account unnecessary eye strain. This must explain the unusually difficult notation so frequently adopted in piano music.

Employment of useless leger lines when, in the case of the piano, the music could just as easily be "noted" an octave lower with an *8va* above the passage, is the means of inducing extraordinary eye strain.

Unnecessary eye strain, if only here and there, amounts to a good deal to musicians who, at best, are compelled to rely upon the sharpness of their optics as well as upon the stability of their nervous system and the skill of their fingers.

I recently ran into a passage of this sort by a Russian composer, both hands being employed in the upper reaches of the keyboard. The music was of an exceeding contrapuntal character, and in two measures there were nearly 100 extra leger lines. To me the music was nearly unreadable, as it was like playing in strange clefs. A few bars later the phrase was repeated near the middle of the keyboard, and was quite easy to read. The point is, the phrase at first could have been written under *8vas* for both hands, thus simplifying them and avoiding eye strain.





# High Lights in the Life of Schubert



### Word Pictures of the Great Genius of Song

Schubert was the son of a schoolmaster. He was born in Lichtenthal, a suburb of Vienna, Jan. 31, 1797.

Schubert was one of a large family: two of his brothers, Ignaz and Ferdinand, were quite musical. Franz, Ignaz and Ferdinand, together with their father, often played string quartets at home.

Schubert soon outstripped the teaching of his father and older brothers, and was sent to Michael Holzer for lessons on the violin, piano and in thorough-bass. On this good man he made a deep impression. "When I wished to teach him anything fresh," said he, "he always knew it already."

Schubert became a choir boy in the Lichtenthal choir before he became eleven. He also played violin solos occasionally in the service, and even at this age composed little songs at home.

Schubert was soon after sent to the "Convict," or school for choir boys. Here he had the advantage of playing in a school orchestra which practiced symphonies and overtures by Haydn, Mozart, etc.

Schubert was younger than most of the boys in the orchestra, but his home practice put him on a level with them musically. The leader turned round the first day to see who it was playing so cleverly, and found it to be "a small boy in spectacles," named Franz Schubert. This big boy's name was Spaun, and he soon grew to be a good friend.

Schubert one day confided in Spaun that he had composed much, and would do more only he had no money to buy music-paper. Spaun procured music-paper for him and showed him many other kindnesses.

Schubert's favorite music, among the pieces played by the orchestra, was Mozart's *G Minor Symphony.* He said "You could hear the angels singing" in it.

Schubert used to spend Sundays and holidays at home, and then the great delight of the family was to play quartettes.

Schubert had an opportunity for a good general education at the *Convict*, but after the first year he devoted so much time to music that his interest in his other studies fell off. He composed incessantly—songs, four-hand piano pieces, orchestral overtures, violin sonatas, church music, in fact nearly all sorts.

Schubert left the *Convict* when he was seventeen. The discomforts of the school appear to have been great, even for that day. He speaks of the dreadful cold of the practice room and the somewhat insufficient food.

Schubert reaped one advantage from the *Convict* —a group of warm friends and admirers—Spaun, Senn, Holzapfel, Stadler and others.

Schubert's ideal composer at this time was Mozart; it was later that he came to appreciate Beethoven.

Schubert went to the Normal School of St. Anna for a few months, and soon became a teacher. He taught school for three years, like his father, but found it very distasteful.

Schubert kept up his music while teaching school, and before he was *eighteen* he wrote his *Mass in F*—a most beautiful work, and still a favorite. This was performed at the Augustine Church, with excellent singers, organist and orchestra, and was quite an event. The enthusiasm of his family and friends was great, and his father presented him with a piano.

Schubert's next effort was an opera, *The Devil's Pleasure-tower*, but this work was never performed. He continued to pour forth innumerable compositions, in spite of his school drudgery.

Schubert's great song, *The Erl King*, belongs to this period. Spaun happened to call one winter afternoon and found Schubert in his room in a state of inspiration over Goethe's ballad, which he had just seen for the first time. A few times reading had been sufficient to evoke the music, and he was already whelming down the melody on paper at the moment of Spaun's arrival. He finished it, and filled in the accompaniment as rapidly as he could write. He took it to the *Convict* that evening and Holzapfel sang it.

Schubert applied for a position in a government school just opened at Laibach, near Trieste, but was unsuccessful. At this time, however, he found a new friend, a young student named Schober, who invited him to share his lodging with him and give all his time to music. He gave a few lessons, but not until some time later did he receive any money for his compositions, and then not much. It is quite a mystery how he existed.

Schubert had several friends in higher circles of society who would have probably been glad to help him if he had given them opportunity, just as Beethoven's aristocratic patrons did for him, but he never allowed them the opportunity. He had a distaste for society, except that of his own class, and a shrinking from any confining or stated duties which might interrupt the flow of his musical inspiration.

Schubert's quartet afternoons at his father's home had gradually extended themselves into performances of Haydn's Symphonies arranged as quartets and with two or more players on each part. Soon the company grew to the dimensions of an orchestra, and they had to seek wider quarters. For this orchestra Schubert wrote his fourth, fifth and sixth symphonies. His own instrument at this time was the viola.

Schubert's life was so bound up in music, but otherwise so uneventful, that his biography is filled chiefly with lists of his works, descriptions of his friends and relatives and of the various places where he lived. Events were few.

Schubert, contrary to his usual custom, accepted an engagement as teacher of music in the family of Count Esterhazy, to pass the summer at his country home in Hungary and the winter in Vienna. There were two daughters and a younger son to be taught, and both parents and children were musical. The pay was fairly liberal, and Schubert was treated as a member of the family. It is pleasant to think that at least this short part of his life was passed without hardship and anxiety.



A FAMOUS PICTURE OF SCHUBERT AND A FAVORITE PET.

Schubert even here seemed more at home in the servant's hall than in the drawing-room. He writes to a friend, "The cook is a pleasant fellow; the ladies' maid is thirty; the housemaid very pretty and often pays me a visit; the nurse is somewhat ancient; the butler is my rival; the two grooms get on better with the horses than with us. The Count is a little rough; the Countess proud, but not without heart; the young ladies good children. I need not tell you, who know me so well, that with my natural frankness I am good friends with everybody." The letter ends with an affectionate message to his parents.

Schubert appeared to enjoy life at this place, and writes to his brother Ferdinand descriptions of the harvest, the immense heaps of corn stored in the fields (instead of in barns as near Vienna), and other local customs, but expresses a homesick longing to get back to Vienna. He mentions receiving 200 florins for his month's pay in July—quite a fortune for Schubert—and orders two pairs of new trousers.

Schubert and his intimate friends, like many other young people, were fond of giving each other nicknames. The composer was dubbed "Kanevas," because when a stranger entered their circle his first question always was *"Kann er was?"* (Can he do anything?). Another of his nicknames was "Schwammerl" (little sponge)—possibly from a capacity for imbibing liquids.

Schubert was able (thanks to his earnings with the Esterhazy's) to take a delightful little journey the next year into Upper Austria with his friend Vogl, whose old home they visited, and who introduced him to a charming and hospitable set of people.

Schubert wrote the following highly correct sentiment in the album of Miss Stadler, one of Vogl's friends—"Enjoy the present so wisely, that the past may be pleasant to recollect, the future not alarming to contemplate."

Schubert's twenty-fifth year was marked by the first publication of his pieces, beginning with the now famous *Erl King.* Publishers had been unaccountably blind to the merits of his compositions, and this song and several immediately following were only published after a number of his friends had together subscribed for a hundred copies.

Schubert made numerous attempts at operatic compositions, but none were successful. Some failed on account of the poor libretto; others were impracticable on account of the expensiveness of the elaborate scenery, etc., and at any rate it is evident that Schubert's genius was more lyric than dramatic.

Schubert had grown to be a most devoted admirer of Beethoven, but held him in such awe that he scarcely dared intrude on his presence. At length, however, he visited him, in company with Diabelli, the publisher. Beethoven received them courteously, but had become stone-deaf by this time, and handed Schubert a pad of paper and a pencil to write on, but Schubert was so overcome with bashfulness that he could think of nothing to say, and after a few moments he took an abrupt and hurried leave. However, he left Beethoven one of his compositions, which the latter spoke of with praise.

Schubert formed a close comradeship with Schwind, the painter, and Bauernfeld (probably a newspaper writer). They not only roomed together, but shared clothing and other property very much in common. In spite of poverty, they were a jolly company.

Schubert's compositions came to Beethoven's notice during his last illness. He pored over them for days, and asked to see more, saying "Truly Schubert has the divine fire in him." Emboldened by the report of these words, Schubert twice more

called on Beethoven and stood by his bedside. Beethoven made friendly signs with his hands, but no words were spoken. In three weeks Beethoven was dead.

**Schubert** gave a grand concert of his own compositions on March 26, 1828, which was successful and netted him about $160. For a time money flowed freely, and one of his first enjoyments was to take his friends to hear Paganini who three days after made his first appearance in Vienna. Soon he was out of money again, and was unable even to take the vacation he had planned in Styria or Upper Austria. "It's all over with Gratz for the present," he said, "for money and weather are both against me." He did, however, make a short walking tour with his brother Ferdinand and two other friends, in October, and visited Haydn's old residence at Eisenstadt, some 25 miles from Vienna.

**Schubert** was refreshed for a time by this outing, but he was not in good health—indeed was failing rapidly. He went out but a few times more—once to hear Beethoven's great *C Sharp Minor Quartet* given for the first time; once to hear a piece of church-music of his brother's, and once (not realizing how near his own end he was) to talk with Sechter, a noted teacher of musical theory, on the subject of taking lessons in counterpoint.

**Schubert** took to his bed on Nov. 14; the doctors thought he had a nervous fever, but in a few days typhus had unmistakably broken out and he was delirious. He breathed his last on Wednesday, Nov. 19, 1828, attended affectionately by his brother Ferdinand.

**Schubert**, at his own urgent request, was buried near Beethoven. The inscription on his monument is from the pen of Grillparzer, and reads: MUSIC HAS HERE ENTOMBED A RICH TREASURE BUT MUCH FAIRER HOPES.

## Does Music Age?

(The following article from the *London Truth* is just now being widely copied in England. It is a very interesting problem in the mutability of Time and Art.)

Supposa Beethoven came to life again and gave us another symphony of his best? What should we think of it? It is an interesting question which was recently raised in one of the musical papers. The argument was that there is no necessity for modern music to be any different, in the sense of being more "advanced" or more complex, from that of a hundred years ago. For if, the writer reasoned, Beethoven had lived longer, he would doubtless have written more symphonies, and we should find them just as great as those he did write. Why, therefore, should not a modern composer give us such another symphony to-day as Beethoven might have written if he had lived? And why should we not enjoy such a twentieth century symphony by Beethoven just as much as if it had been written by Beethoven himself a century earlier?

The reasoning sounds plausible, but I doubt all the same if a new Beethoven symphony would make a very great effect. Even if it were one by Beethoven himself which had lain hidden all these years, I question if it would produce a very powerful impression to-day. It might be fine enough in its way—as great as the *Eroica* or the *C* minor, the seventh or the ninth —but it would tell of the past, not the present, and as such its appeal would be less potent than that of music infinitely inferior but written by a composer of our own age. Mr. Balfour touches on this point in his essay on Handel. It would seem, he remarks, to have been decreed that whether the music of one generation be greater or less than that of an other it must, at any rate, be different. And this is a fact. I can imagine a skillful modern composer, dowered with Stevenson's gift of the sedulous ape, penning a single movement, or even a whole symphony, which might pass easily enough for one of Beethoven's. But its effect would be almost nil, not only because it would lack the essential ingredient of sincerity, but also because it would speak the language, not of the present, but of the past.

Even in the case of genuine Beethoven, how inevitably it ages as the years run on! To how many musicians of the present day does the C minor mean the same thing as it did even twenty years ago? Some, no doubt, are so happily constituted that the great music of the past never loses its appeal. But with most the stealing hand of time makes all the difference. The music itself is just what it always was. But to a greater or lesser extent it has had its day and ceased to be. The music of some lasts longer than that of others, no doubt. But the same fate awaits one and all in the end. Even the greatest cannot last forever. We speak familiarly of Bach as assured of immortality. But it is only a figure of speech. The creations of one master may last a few hundred years longer than those of another, but that is neither here nor there. In the case of one and all it is the same eventually, though the process, no doubt, is a very gradual one.

Hardly any composer's music falls suddenly and completely into the "dark backward and abysm of time." The process is more merciful than this. We begin by gradually dropping his less important creations. No sudden resolve is taken, but his inferior and less powerful music gradually ceases to be performed. In the case of Mozart, for instance, modern musicians have practically shelved all his symphonies but the *Jupiter*, the G minor, and the E flat—three out of forty-one. In the case of Beethoven's symphonies, the two first have similarly been long since written off, in common with scores of other pieces from his pen, of less importance. Nor is it necessary to go back so far to note the process at work, for it may be seen in operation just as easily in the case of quite modern masters. Take Wagner, for instance. Of his eleven operas which count, *Rienzi* may be said to have "gone." *The Flying Dutchman* is rapidly "going," with *Tannhäuser* and *Lohengrin* well on the same road, leaving only the *Ring*, *Die Meistersinger*, *Tristan* and *Parsifal* still holding their own. It implies no belittlement of Wagner to say as much. For the experience is common to every composer—great and small alike.

Sir Hubert Parry has spoken of certain modern composers whose aim seems to be to write for the generation after the next. It will make no difference. Their music will last no longer—possibly not so long; for they may fail to please this generation and be forgotten before the next arrives. Nothing is more curious in this way than the sudden realization of the fact that certain music which one had always thought of as the last word in modernity has begun to show signs of wear and tear. Take *Tristan*, for instance. Most of us of the present day can remember when the music of *Tristan* seemed to be, in modern parlance, absolutely the "limit" in every possible way. Listen to it to-day after *Elektra* or *Salome*, to say nothing of Schönberg or Stravinsky, and it sounds—well, not nearly so advanced as formerly; still wondrously beautiful, of course, but surprisingly sane, straightforward and solid. That is the first stage. Then for a time, if it is great enough, such music continues to enjoy a further lease of existence as a classic, but finally even this stage passes, and it drops out altogether.

The greater part of all that the greatest masters of the past have written, from Bach downward, may be said to have disappeared already for all practical purposes. It is, indeed, remarkable how little music, even of the greatest survives, and even with it, it is probable that custom and authority have a good deal more to do with the matter than is generally supposed Perhaps this helps to explain why lost music of great composers which comes to light in after years almost invariably falls utterly flat. Let not younger composers imagine, therefore, that by modeling themselves on Beethoven or Schubert they can re-achieve the successes of those masters. Even if they could succeed in writing music as fine as theirs it would not produce the same effect. Each generation must speak of its contemporaries in the language of its own day.—*Truth.*

## Too Much Celebration?

If this issue of THE ETUDE reaches you a little late, put it down to Patriotism and an Uncontrolled Celebration of Peace, in which we were all heartily glad to join. Work was unthinkable with such wonderful news. Incidentally it may be in place to note here that the employees of the Theo. Presser Co. have proudly done their quota in contributing to all war purposes; Liberty Bonds, War Saving Stamps, War Chest, etc. Its employees have also been serving in the trenches at the front and at home in aiding Camp Entertainment, Community Sings, Four-Minute Work, etc.



## Legato Octaves, Thirds and Sixths

By Mrs. Noah Brandt
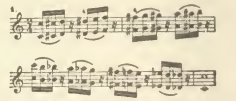
THE performance of pure legato octaves is undoubtedly the most difficult of all achievements in pianoforte playing.

Kullak was probably the first to realize the importance of the down-up motions of the wrist, using the fourth finger on all black keys. This method of elevation and depression when moving from white to black keys was eminently satisfactory at that time, when the demands made upon a pianist were not so great. Now, however, the placing of octaves is equally as important for the pianist as tone placing is for the voice.

In studying octaves the hand (especially in the case of little children) must remain inside, close to the black keys, with a depression of the wrist on the white, and elevation on the black keys. The muscles not really in action must be devitalized, the only pressure being on the first and fifth fingers, or the first and fourth fingers, as the case may be.

The practice should at first be very slow, using the clinging legato touch, but after acquiring sufficient strength and elasticity, the movements should gradually become more and more rapid, until the highest virtuosity is attained. In the slower clinging movements, the motions are greater by far, with a firm hold of the fingers, while in passages requiring great rapidity, the hand and wrist move with extraordinary lightness and speed, with no conscious motion whatever, yet the equality is as perfect as a legato scale of single tones

A good way to acquire perfect rhythmical octaves is to play the following study:




The arm must be steady and relaxed, the hand always in one place (not moving in and out) although the placing must be regulated by the size of the hand, the larger one requiring greater scope for manipulation. Pure, perfectly even resonant octaves cannot be acquired when muscles are rigid, hands misplaced, and a faulty principle applied. The ear also plays a very important part, as it requires constant listening to each tone, in order to discover inequality.

All previous training of the fingers and muscles for scales, chords and arpeggios, has been a splendid preparation for octaves, although the latter should be a daily study, even for children in their first year, as they are a great aid in developing strength and giving elasticity to the first and fifth fingers. When unable to reach octaves, prepare them at first in sixths, until development has taken place.

When preparing on white keys only, keep the fingers on that portion of the keyboard, between the black keys and the front, using the down-up motions when moving from one white key to the next. Small hands will develop both in stretch and strength. The larger ones will save a vast amount of time and energy, gaining artistically to an extent which would otherwise be impossible, when applying a faulty principle.

Passages of the greatest difficulty are performed with such consumate ease, as to utterly deceive the layman, and it is only one well versed in pianistic art, who realizes the genius required for that very ease and finish.

In performing thirds and sixths the main difficulty lies in the connection of both tones, when passing under and over the keys. In retaining only one note of the double passage, the equality and perfection is destroyed. Use the identical rules employed for scales and arpeggios, relaxing the wrist when crossing under and over, and retaining both tones, as this will insure a perfect connection. When sufficiently advanced, a study of the scales in thirds and sixths will be a great aid in developing virtuosity.



# Charles Dickens, the Humorist of Music

### Laughable Musical Descriptions by the Great Author

By WILLIAM ROBERTS TILFORD

UNLESS you "know your Dickens backward," as some enthusiasts claim to do, you may not know that his works are literally sprinkled with gems of humor in which music plays a very significant part. Nor may you know that Dickens was especially fond of music and went far out of his way to attend fine concerts and the opera. As a boy he had studied both the piano and the violin for a short time, but did not consider that this entitled him to be regarded even as a good amateur. His favorite composers were Chopin, Mozart, Mendelssohn and Gounod. During his lifetime he met Jenny Lind, Meyerbeer, Auber and many other musicians of note.

While many of his critical comments upon music are exceptionally fine it is certain that his humorous remarks upon music and musical matters are classics, hardly likely to be excelled. Take, for instance, this delightful bit describing part of a concert at Vauxhall Gardens which we find in one of the Sketches by Boz:

"It was a beautiful duet,—first the small gentleman asked a question, and then the tall lady answered it,—then the small gentleman and the tall lady sung together most melodiously, then the small gentleman went through a little piece of vehemence by himself, and got very tenor indeed, in the excitement of his feelings,—to which the lady responded in a similar manner,—then the small gentleman had a shake or two, after which the tall lady had the same,—and then both merged imperceptibly into the original air,—and the band worked themselves up to a pitch of fury, and the small gentleman handed the tall lady out, and the applause was rapturous.

"The comic singer, however, was the especial favorite,—we really thought that a gentleman, with his dinner in his pocket handkerchief, who stood near us, would have fainted with an excess of joy. A marvelously facetious gentleman that comic singer is,—his distinguishing characteristics are, a wig approaching to the flaxen, and an aged countenance, and he wears the name of one of the English counties if we recollect right. He sang a very good song about the Seven Ages, the first age of which afforded the assembly the purest delight,—of the rest we can make no report as we did not stay to hear any more."
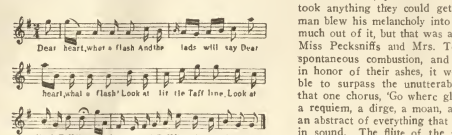
Dickens knew full well the wonderful color that allusion to music added to his works and no less than one hundred and sixty songs and instrumental pieces are mentioned in his novels. The numbers run from *Auld Lang Syne* to *Hail Columbia* and from a Beethoven *Sonata* to *Sally in Our Alley*.

When the author brought forth his immortal Micawber—that monument of improvidence and consequent misfortune!—he fastened upon him a shiftless wife that fitted him as admirably as a blind beggar's tin cup. Not satisfied with that, he shows us that it was actually music that led poor Micawber to his matrimonial doom. In David Copperfield we find these lines:

**Mrs. Micawber's Musical Bait**

"After supper, Mrs. Micawber was good enough to sing to us (in a small, thin, flat voice, which I remembered to have considered when I first knew her, the very acme of acoustics) the favorite ballads of *The Dashing White Sergeant* and *Little Taffline*. For both of these songs Mrs. Micawber had been famous when she lived home with her papa and mamma. Mr. Micawber told us that when he heard her sing the first one, on the occasion of his seeing her beneath the parental roof, she had attracted his attention in an extraordinary degree; but when it came to *Little Taffline* he had resolved to win that woman or perish in the attempt."

Here is part of the song which excited poor Micawber's emotions, eventually leading him to commit matrimony. Dickens here shows his keen sense of musical humor in picking out the following absurd song. After attempting some of the amazing intervals in it, the reader will realize that if heard from a "small, thin, flat voice" most of us would be inspired to commit murder rather than matrimony.




**The Famous Serenade**

Another classic instance of Dickens' quaint music humor is found in the Serenade in Martin Chuzzlewit. It took place in the rooming house of Mrs. Todgers, whither the impecunious Mr. Pecksniff and his marriageable daughters had taken their way. Mrs. Todgers informs her young lady roomers of the fact that certain ludicrous admirers are planning a serenade. Just why the musical party should choose the dead of the night in which to break loose, Dickens does not explain.

"'Why then my sweet Miss Pecksniffs,' said the lady of the house, 'my own loves, if you will allow me the privilege of taking that freedom on the eve of our separation, Mr. Jinkins and the gentlemen have made up a little musical party among themselves, and *do* intend in the dead of this night to perform a serenade upon the stairs outside the door. I could have wished, I own,' said Mrs. Todgers, with her usual foresight, 'that it had been fixed to take place an hour or two earlier, because when the gentlemen sit up late, they drink, and when they drink, they're not so musical, perhaps, as when they don't.'



MISS MARTIN IS ASSURED THAT SHE HAS A VOICE.

"The young ladies were at first so much excited by the news, that they vowed they couldn't think of going to bed until the serenade was over. But half an hour of cool waiting so altered their opinion that they not only went to bed, but fell asleep, and were, moreover, not ecstatically charmed to be awakened some time afterwards by certain dulcet strains breaking in upon the silent watches of the night.

"It was very affecting—very. Nothing more dismal could have been desired by the most fastidious taste. The gentleman of a vocal turn was head mute, or chief mourner, Jinkins took the bass, and the rest took anything they could get. The youngest gentleman blew his melancholy into a flute. He didn't blow much out of it, but that was all the better. If the two Miss Pecksniffs and Mrs. Todgers had perished by spontaneous combustion, and the serenade had been in honor of their ashes, it would have been impossible to surpass the unutterable despair expressed in that one chorus, 'Go where glory waits thee!' It was a requiem, a dirge, a moan, a howl, a wail, a lament, an abstract of everything that is sorrowful and hideous in sound. The flute of the youngest gentleman was wild and fitful. It came and went in gusts, like the wind. For a long time together he seemed to have left off, and when it was quite settled by Mrs. Todgers and the young ladies, that, overcome by his feelings, he had retired in tears, he unexpectedly turned up again at the very top of the tune, gasping for breath. He was a tremendous performer. There was no knowing where to have him, and exactly when you thought he was doing nothing at all, then was he doing the very thing that ought to astonish you most.

"There were several of these concerted pieces, perhaps two or three too many, though that, as Mrs. Todgers said, was a fault on the right side. But even then—even at that solemn moment, when the thrilling sounds may be presumed to have penetrated into the very depths of his nature, if he had any depths, Jinkins couldn't leave the youngest gentleman alone. He asked him distinctly, before the second song began —as a personal favor too, mark the villain in that—not to play. Yes, he said so, not to play. The breathing of the youngest gentleman was heard through the keyhole of the door. He *didn't* play. What vent was a flute for the passions swelling up within his breast? A trombone would have been a world too mild."

One of Dickens' most amusing, and yet very little known, musical sketches is the story of the little milliner who had a great ambition to be a concert singer. This entertaining bit is one of the "characters" from the famous "Sketches by Boz" and will even now make a *very interesting musical reading for club use.*

**Miss Martin's Debut**

"Miss Amelia Martin was pale, tallish, thin and two-and-thirty—what ill-natured people would call 'plain,' and police reports, 'interesting.' She was a milliner and a dressmaker, living on her business and not above it. If you had been a young lady in service, and wanted Miss Martin, as a great many young ladies in service did, you would have just stepped up in the evening, to No. 47 Drummond street, George street, Euston square, and after casting your eye on a brass door-plate one foot ten by one and a half, ornamented with a great brass knob at each of the four corners, and bearing the inscription—'Miss Martin, millinery and dressmaking in all its branches,' you'd have just have knocked two

loud knocks at the street door, and down would have come Miss Martin herself, in a merino gown of the newest fashion, black velvet bracelets, on the genteelest principle, and other elegancies of the most approved description.

* * * * * * * * *

"There is no saying how long Miss Amelia Martin might have continued this course of life, how extensive a connection she might have established among young ladies in service, or what amount her demands upon their quarterly receipts have ultimately attained, had not an unforeseen train of circumstances directed her thoughts to a sphere of action very different from dressmaking or millinery.

"A friend of Miss Martin's who had long been keeping company with an ornamental painter and decorator's journeyman, at last consented (on being asked to do so) to name the day which would make the aforesaid journeyman a happy husband. It was a Monday that was appointed for the celebration of the nuptials, and Miss Amelia Martin was invited, among the others, to honor the wedding-dinner with her presence. It was a charming party. The ornamental painter and decorator's journeyman had taken a house—no lodgings nor vulgarity of that kind, but a house—four beautiful rooms, and a delightful little washhouse at the end of the passage, which was the most convenient thing in the world; for the bridesmaids could sit in the front parlor and receive the company, and then run into the little washhouse to see how the pudding and boiled pork were getting on in the copper, and then pop back into the parlor again, as snug and comfortable as possible. Miss Amelia Martin herself declared, on a subsequent occasion, that as much as she had heard of the ornamental painter's journeyman's connection, she never could have supposed it was half so genteel. There was his father—such a funny old gentleman—and his mother—such a dear old lady—and his sister—such a charming girl—and his brother—such a manly young man—with such an eye! But even all these were as nothing when compared to his musical friends, Mr. and Mrs. Jennings Rodolph, with whom the ornamental painter's journeyman had been fortunate enough to contract an intimacy while engaged in decorating the concert hall in which they appeared. To hear them sing separately was perfectly divine, but when they went through the tragic duet of 'Red Ruffian, retire!' it was, as Miss Martin afterward remarked, 'thrilling.' And why? (as Mr. Jennings Rodolph observed)—why were they not engaged at one of the best theatres? If he was to be told that their voices were not powerful enough to fill the house, his only reply was, that he would back himself for any amount to fill Russell Square or any large park,—a statement in which the company after hearing the duet, expressed full belief.

"When the conversation resumed its former tone, Mr. Jennings Rodolph, claimed his right to call upon a lady,—the right being conceded,—trusted Miss Martin would favor the company,—a proposal which met with unanimous approbation, whereupon Miss Martin, with sundry hesitations and coughing with a preparatory choke or two, and an introductory declaration that she was frightened to death to attempt it before such great judges of the art, commenced a series of treble chirruping, containing frequent allusions to some young gentleman of the name of Hen-e-ry, with an occasional reference to madness and damaged hearts., Mr. Jennings Rodolph frequently interrupted the progress of the song by ejaculating, 'Beautiful!' 'Charming!' 'Brilliant!' 'Oh, splendid!' and at its close the admiration of himself and his lady knew no bounds.

"'Did you ever hear so sweet a voice, my dear?' inquired Mr. Jennings Rodolph of Mrs. Jennings Rodolph.

"'Never, indeed I never did, love,' replied Mrs. Jennings Rodolph.

"'Don't you think, Miss Martin, with a little cultivation, you would be very like Sigmora Marra Boni, my dear?' asked Mrs. Jennings Rodolph.

"And thus the time passed away, Mr. Jennings Rodolph played tunes on a walking stick, and then went behind the parlor door and gave his celebrated imitations of actors, edge-tools and animals,—Miss Martin sang several other songs with increased admiration every time, and even the funny old gentleman began singing. His song had properly seven verses but he couldn't recollect more than the first one, so he sang that over seven times, apparently very much to his own personal gratification. And then all the company sang the National Anthem with national independence—each for himself, without reference to the others, and finally separated, all declaring they had never spent so pleasant an evening, and Miss Martin inwardly resolving to adopt the advice of Mr. Jennings Rodolph and 'to come out' without delay.

"It is a singular fact that Miss Amelia Martin's principal foible was vanity, and the leading characteristic of Mrs. Jennings Rodolph was an attachment to dress. Dismal wailings were heard to issue from the second floor front of No. 47 Drummond street, George street, Euston square. It was Miss Martin practicing. Half surpressed murmurs disturbed the calm dignity of the concert hall orchestra at the commencement of the season. It was the appearance of Mrs. Jennings Rodolph in full dress that occasioned them. Miss Martin studied incessantly—the practicing was the consequence; Mrs. Jennings Rodolph taught gratuitously now and then,—the dresses were the result.

Weeks passed away,—the concert hall season had begun and had progressed, and was more than half over. The dressmaking business had fallen off through neglect, and its profits had dwindled away almost imperceptibly. A benefit night approached. Mr. Jennings Rodolph yielded to the earnest solicitations of Miss Amelia Martin, and introduced her personally to the 'comic gentleman' whose benefit it was. The comic gentleman was all smiles and blandness—he had composed a duet expressly for the occasion, and Miss Martin should sing it with him. The night arrived. The ornamental painter's journeyman with his wife and a select circle of acquaintances were seated at one end of the side tables near the orchestra.

The concert began. Song Sentimental, by a light haired young gentleman in a blue coat and basket buttons (applause). Another song (doubtful) by another gentleman in another blue coat and more basket buttons (increased applause). Solo, Miss Julia Montague (positivley on this occasion only),—'I am a Friar' (enthusiasm).

"'Original duet, comic, Mr. Taplin (the comic gentleman) and Miss Martin,—'The Time of Day.'

"'Bravo! Bravo!' cried the ornamental painter's journeyman's party, as Miss Martin was gracefully led in by the comic gentleman.

"'Go to work, Harry,' cried the comic gentleman's personal friends. 'Tap-tap-tap,' went the leader's bow on the music desk. The symphony began, and was soon afterwards followed by a faint kind of ventriloquial chirping, proceeding apparently from the deepest recesses of the interior of Miss Amelia Martin. 'Sing out!' shouted one gentleman in a white great-coat. 'Don't be afraid to put the steam on, old gal!' exclaimed another. 'S-s-s-s-s-s-s-s,' went others. 'Shame, shame!' remonstrated the ornamental painter's journeyman's party. 'S-s-s-s' went the pit again.

"'Turn them geese out,' cried the ornamental painter's journeyman's party, with great indignation.

"'Sing out,' whispered Mr. Jennings Rodolph.

"'So I do,' responded Miss Amelia Martin.

"'Sing louder,' said Mrs. Jennings Rodolph.

"'I can't,' replied Miss Amelia Martin.

"'Off, off, off,' cried the rest of the audience.

"'Bravo!' shouted the painter's party. It wouldn't do—Miss Amelia Martin left the orchestra with much less ceremony than she had entered it, and, as she couldn't sing out, never came out. The general good humor was not restored until Mr. Jennings Rodolph had become purple in the face, by imitating divers quadrupeds for half an hour without being able to render himself audible, and, to this day, neither has Miss Amelia Martin's good humor been restored, nor the dresses for and presented to Mrs. Jennings Rodolph, nor the vocal abilities which Mr. Jennings Rodolph once staked his professional reputation that Miss Martin possessed."

## Build a Foundation for Your Dream Castle

Let us treat our dream castles as a builder treats his house. The ideal comes first, then the blocking out, or plan, then the actual work-a-day process of digging the cellar and laying the foundation; later, the walls, the floors and, last of all, the triumph of the roof!

Suppose you have as an ideal the ability to play a Saint-Saëns Concerto as you have heard Bauer, Hofman or Ganz play it. Does the dream castle seem too wonderful to attain? All real castles begin with a plain, prosaic foundation. The foundation for the dream castle will be scales and arpeggios—these are the cellar. And the magic word is DIG.

Now the cellar is not a beautiful place. And it isn't fun to dig. But truly, there is no other way to build dream castles that won't vanish like a puff of smoke.

Old Epictetus knew—"First say to yourself what you would like to be; then DO what you have to do."



## What Do You Pay for Your Lessons?

"I'm having lessons from an awfully expensive teacher," a girl said the other day, with an air of satisfaction. And the fact that she was paying out so much money made the lesson mean more to her than a lesson obtained more cheaply. For this is human nature.

But, in footing up the bill, the girl omitted to add the greatest expense of all.

To perfect that lesson she had practiced perhaps four hours a day—twenty-four hours a week. Two whole days! Now, if she did not put into that practice really good work—if she wasted the time in "fooling" with some music for her own entertainment—if she slighted that imperfect run, or slurred over the mistake in this chord, waiting till another time which seemed more convenient to make the correction—if she did not put her best effort into her practice, *then that lesson has cost too much*—it must be done over again; if not now, then another time in the future, when the defect that was allowed to pass during that practice, crops up and spoils a more mature performance.

Diogenes, the ancient philosopher, who limited his housekeeping equipment to a tub and a lantern, said: "Time is the most valuable thing that a man can spend."

And it isn't altogether the way you spend the long hours, in preparing for the lesson of your high-priced teacher, but what we might call the small change—the fifteen minutes here, the half hour there, the five minutes in between two big tasks or appointments—that count in the long run. If you will take advantage of all these as they present themselves you will find yourself rich in achievement at the end of a year.

For the expense of your high-priced teacher your father may be paying, but this precious coin of Time is yours to give or to withhold. Make the most of it for the gift of Music which you wish to possess is worth all the valuable time you can put into its preparation.

There was the morning you set out to practice the Beethoven *Sonate*. That fifth bar on the second page bothered you. You kept putting a C♯ where a C natural was written. "Oh, well, never mind!" you said. "I'll fix that later." But, as so often happens, the exact moment never arrived, and you went to your teacher with that flaw, and had to spend some precious time from the lesson in trying to remember and play it correctly. Or that day, when your eyes would hardly keep open—you had been out to a dance late the night before—and you loitered the time away, instead of doing a little practice and doing it crisply and concentratedly. Or the afternoon you set out to master that difficult chromatic in the new concerto and Molly, from over the way, came in, full of some delightful news—and you let her chatter your time away till the hour was almost gone, and then, instead of the whole-hearted practice you had intended to put on the difficulty, you gave it only a careless attention. You had wasted something more precious than gold—time! Your practice and the subsequent lesson were far too expensive. You had paid too much for them.

## A Proverb of the Successful Teacher

By Abbie Llewellyn Snoddy

Who can find a successful teacher? Verily, her price is above rubies.

The heart of her pupil doth safely trust in her, for she will do him good all the days of his life.

She riseth up early in the morning, and maketh herself neat, that the eyes of her pupils may delight in her.

She is prompt in all things, for no sluggard can enter into the gate of success.

She regardeth not a lesson in terms of minutes; if the pupil graspeth her instruction in thirty minutes, so be it, but if not, she giveth forty-five minutes, yea, even one hour, until that lesson be thoroughly understood.

She giveth freely of extra lessons; so shall her fame be spread abroad in the land.

She looketh well to her own practice; she readeth the musical journals, that she may profit by the knowledge of others.

She studieth the needs of each pupil, and unto each she giveth his measure of praise, of blame and of enthusiasm for his work.

Her pupils arise up and call her blessed, their parents also, they praise her.

Verily the progress of her class shall prove her worth. Selah!





# Wrong Notes and How They Come to Be



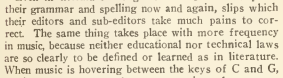
By F. CORDER

Professor of Composition at the London Academy of Music

There was an amusing social skit of du Maurier's once in *Punch*. Miss Prigsby says to the Colonel (returned home from India), "We nevah listen to Mendelssohn!" "Oh! why not, may I ask?" "Because there are no *wrong notes*." This was laughed at in 1886 as excellent fooling, but ten or fifteen years later the advent of what are called the "modern" writers made it a mere truism. A morbid taste for the freakish and ugly in musical art grew up, and Mendelssohn and Sterndale Bennett vanished from the repertory. Why was this? Is there a vicious taste in some sections of humanity that finds an agreeable flavor not only in harsh harmony but in actual notes that are to music what swear-words are to speech? I could give plenty of corroboration to such a theory, but the subject is not one suitable for discussion in these columns. We are sober teachers and learners here—at least, I hope so—and the subject of wrong notes interests us from a different standpoint. What we desire to know is why we unintentionally play notes that are not in accordance with the intentions of (1) the composer, and (2) the performer? The answer to both questions is the same, and the reason may be given briefly as—because of the imperfections of musical notation. There are other contributory causes, but this is the chief one. Let us consider the matter in detail.

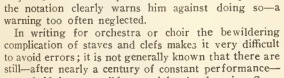
Even in literature the great writers make slips in their grammar and spelling now and again, slips which their editors and sub-editors take much pains to correct. The same thing takes place with more frequency in music, because neither educational nor technical laws are so clearly to be defined or learned as in literature. When music is hovering between the keys of C and G, for instance, not even the most experienced composer is always sure whether he had better use F♯ or F♮. If there is this doubt in the mind of the composer how easy it is then for the performer to make a slip unless the notation clearly warns him against doing so—a warning too often neglected.

In writing for orchestra or choir the bewildering complication of staves and clefs makes it very difficult to avoid errors; it is not generally known that there are still—after nearly a century of constant performance—some half-dozen terrible oversights in the nine Symphonies of Beethoven, which editors have not known how to correct. Here is one:
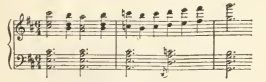


The momentary clash is so soon over that it is unnoticed unless you listen for it, when it is really horrid.

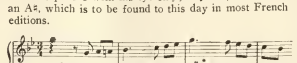
Here is a recent instance where the omission of an accidental by the engraver so improved the harmony that the composer accepted it. This is the A, at the end of the second bar, intended to have been A♯.



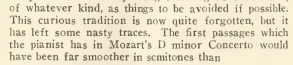
But here is another, where a glaring misprint has become accepted and even preferred to the original without any excuse. In most editions of Chopin's G minor Ballade, where the introduction merges into the subject you will find
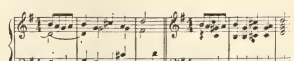


The Eb in the second bar is *possible*, though very hard, but nothing is more certain than that Chopin never wrote it. This is one instance out of many where textual errors have crept in through bad proof-reading. Again, some wiseacre has either thought that the gentle Mendelssohn could not have intended the somber "secondary sevenths" in his *Song without Words* No. 20, bar 3 and corresponding places, or else read the proofs with his eye only; anyhow, he inserted an A♯, which is to be found to this day in most French editions.



The ear being always subservient to the eye, there are innumerable cases where the auxiliary note in a turn or other ornament has been written as a whole tone above or below its harmony note instead of a semitone, regardless of sound; the reason of this—which you will do well to remember—is that the earlier composers were always taught to regard accidentals, of whatever kind, as things to be avoided if possible. This curious tradition is now quite forgotten, but it has left some nasty traces. The first passages which the pianist has in Mozart's D minor Concerto would have been far smoother in semitones than

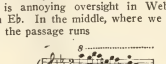


and there is a curious case in the Rondo of Beethoven's G major Sonata Op. where the subject is persistently written



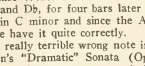
instead of with G♯. But when, towards the end, it comes slowly and with F♯ in the bass, the composer is obliged to modify it.

There is annoying oversight in Weber's familiar Rondo in Eb. In the middle, where we have got into F minor, the passage runs



Of course the D ought to be Db here. It was not omitted because Weber did not like the queer interval between B♮ and Db, for four bars later the same passage comes in C minor and since the Ab requires no accidental we have it quite correctly.

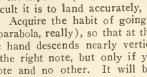
There is a really terrible wrong note in the first line of Beethoven's "Dramatic" Sonata (Op. 30, No. 1) which most people accept as one of the composer's oddities. The lower note in a turn is thus indicated



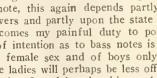

Few musicians are aware that at the time this was written there was no precedent for a *double sharp* or a *double flat* in an ornament, however much the music might require it. The character had yet to be added, in fact, to the engraver's outfit of tools, so that the little sharp marked in must be taken to indicate not F♯, but the *normal note of the turn sharpened*—that is, F double sharp. But all those who read music with their eyes alone deem it their duty to play the distressing F♯ against the F♯ of the harmony because Beethoven has written it.

Another frequent cause of wrong notes is the habit careless players have of lashing out for distant bass notes with an entirely wrong hand-action, with no particular finger and no particular intention. As regards the first the hand should never go at a very acute angle to the keyboard; the more acute the angle the more difficult it is to land accurately, just as with an aeroplane. Acquire the habit of going in a graceful curve (a parabola, really), so that at the end of its trajectory the hand descends nearly vertically. *Then* you will get the right note, but only if you intend it to be that note and no other. It will be easy then to let the fifth finger do the business instead of two or three fingers in a vague bunch, like so many radishes. As regards the *intention* of getting the one particular note, this again depends partly upon your reading powers and partly upon the state of your ear. Here it becomes my painful duty to point out that vagueness of intention as to bass notes is the peculiar vice of the female sex and of boys only when quite young. The ladies will perhaps be less offended at my indictment when I explain why this can hardly fail to be the case. It does not seem to have occurred to many people, until they have taught sight-singing, that since the female voice is pitched in the treble and the male voice in the bass, the former naturally hears and listens to notes above middle C easily, and to notes below this with increasing difficulty the lower they go. If you make the experiment you will find scarcely any untrained musical girls who can distinguish the sound of bass notes with any certainty. They vary in degree, of course, but to the great majority any bass note satisfies the ear as much as any other—if you can call that satisfaction which is really partial tone-deafness. Don't be alarmed at the epithet; the complaint can be overcome by a little patient perseverance, and once conquered the cure is permanent. The only incurables are those trying persons in whom inadequate will-power is combined with imperfect ear. Of this class are those students who always will play incorrectly because they practice incorrectly. They practice incorrectly because they lack the will-power to pull themselves up when they make a mistake and find out what was wrong *and why* before proceeding. They usually cannot or will not memorize, so the eye rules them and reaps all the harvest of ills caused by our well-meaning but inadequate system of notation. There is one kind of wrong notes—the last I shall mention—to which these people are particularly subject. This is produced by the vague idea that if you want to be emphatic you must use all the five fingers. So those dear old ladies who used to play dance-music for us in the dear old days used to mark the first of the bar by playing, instead of a single bass note, a nice crunching arpeggio chord with any notes in it that the fingers could grab. We used to call this sort of thing, I remember, "playing aunty."

There is a modern version of it to be found in the writings of certain French composers and their English imitators. If you play this sort of thing as intended (but never indicated) by the composer



you get the effect of a delicate scale passage, pretty enough:



but if you simply sit down on all these notes at once it merely sounds like swatting flies, or a cat on the

keyboard. A simple wavy line—indicating *arpeggiando* playing—is needed in such cases, without which it really seems as if the composer wanted more to find occupation for the fingers than to produce music. So we come back to the same point; the letter killeth and the spirit giveth life. If your ear does not particularly resent wrong notes I don't see what help there is for you. Why not sell your piano and buy a typewriter?

## The Importance of Regular Practice

By Florence Belle Soulé

There are certain chemical processes which must proceed without interruption else the entire work is lost. For this reason chemists often have to keep "on guard" for hours at a time.

In piano practice, regular day in and day out practice, is so essential that gaps of a few days now and then seem to reduce the progress of the pupil about one half.

The reason why some pupils feel that regular practice is not necessary for them are very amusing. Here are three cases that every teacher has encountered:

THE "ARTISTIC" PUPIL.

This is the pupil that depends upon "inspiration." They practice when the spirit moves and often the spirit is very lazy and hibernates for days at a time.

THE SMART ALECK PUPIL.

This pupil can read so well that practice is a very dispensable feast. Why work when one can do without it? Why not be satisfied with a careless, slipshod performance? Most people will not know the difference.

THE "SLACKER" PUPIL.

Some pupils are born slackers. They are slack in everything. They do only the pleasant things and put off those things which suggest work to them.

It is so easy for someone to say, "How I do wish I could play as well as Miss S—— does." The wish is the only easy thing about the matter. When one tries to explain about the long years of preparation, hard work and self-denial, the entire subject is usually dropped in a hurry.

One may read well, finger nicely and possess a good touch, but these things are not enough. After the notes and time values and proper accents of the piece have been learned, the real work on the piece begins. The scales can be played more brilliantly, the touch can be improved again and again, and hours can be spent on expression. This is really the "polishing process" and is very often neglected. The art of finishing up a piece does not appeal very strongly to the average pupil.

The pupil who says, "Oh, Miss S——, I practiced four hours yesterday," is apt to be very disappointing. When asked "how much did you practice the day before yesterday?" the answer usually is, "I went away on that day and did not have time to touch the piano." These words sometimes fill the teacher with despair.

The pupil who idles away the entire week and tries to make it up on a lesson day is always flustered and has a poor lesson.

The daily practice of even an hour, carefully planned and faithfully followed, will bring more assurance and better results in every way than many hours of hit-or-miss work.

Teachers nearly talk themselves sick trying to impress these truths on the minds of pupils, but in many cases the effort seems useless.

Until all pupils, both great and small, learn the true value of regular practice, teachers will have to listen to careless, unsatisfactory playing, and return home weary at night.

May the light come soon.

## The Stupidest Pupil

At one time Ernest Hutcheson and Howard Brockway, the American composer, were both on the staff of the Peabody Conservatory of Baltimore. Mr. Hutcheson taught piano, Mr. Brockway piano and composition. Meeting one day, each claimed to have the most ignorant piano pupil on record. After vying with each other in relating instances of the girl's stupidity, they finally discovered that they were speaking of one and the same pupil. On investigation at the office it was revealed that the girl had by an error been assigned to both of them for piano lessons, but *thought* she was studying piano with Mr. Hutcheson and harmony with Mr. Brockway. Can any ETUDE reader beat this? Let us find out who is the champion stupidest pupil.

## Is Genius Essential to Keyboard Mastery?

By John Thompson

Complete mastery of the resources of the modern keyboard is still looked upon generally with a degree of awe really not merited in the writer's opinion. Obviously enough, if one stops to reflect, the skill required to press down a certain number of keys in a given time is little if any more difficult to apply to a piano than to a typewriter. There are thousands of typists, fleet-fingered, unerring, who daily accomplish digital feats upon their typewriters which would occasion special comment if performed upon a piano. Technic is the golden key to musical self-expression, for real talent cannot be applied until a certain amount of keyboard technic is fully mastered. It is a grave error to look upon a brilliant piano technic as something in a measure miraculous and only to be attained by the specially favored of the gods. Possibly the infinite gradations and combinations of shading that pour forth under the hand of the master pianist play an important part in making the simple manner in which they are produced seem difficult and involved. Certainly some such subtle factor underlies the child-like wonder of the layman under the spell of a flawless instrumental performance.

### Everyday Technic

Even so work-a-day a thing as an ordinary brick wall may in its finished state look unsurmountably difficult of construction, until one has watched a duplicate wall built brick by brick. A finished piano technic is merely the result of many digital "bricks" joined together with the solid mortar of knowledge and muscular control.

It does not follow from all this that piano playing is easy. Time and labor go into the making of the humblest brick. But there is no magic, one might say no "gift" necessary. Piano technic is no more difficult to acquire than the technic of any other calling which demands co-ordination of hand and brain.

To become a *master* musician requires of course that one be born with a spark of the divine fire of genius—a flame kindled unfortunately in the very few. But as has been stated before, real genius asserts itself only after an immense fluency has, as it were, provided an alphabet whereby it may speak and have its real expression. Fortunately for the world most people are born with a certain amount of musical feeling, which, given the necessary technical equipment, can express itself in exact proportion to the extent in which the individual has been musically endowed. Musical feeling, interpretation cannot be taught, emotion cannot to any appreciable extent be imparted. It is only possible to develop and broaden musicianship inherent at birth. But the equipment for this much, technical facility to express the hidden beauty in whatever degree possessed is within reach of everyone whose hands and arms are not in any way deformed. Even those who have little musical feeling with application become entertaining human phonolas. But since the desire to study at all implies a certain amount of musical appreciation it follows that the average student with application and under intelligent direction develops into a good, acceptable pianist.

### Saving Hundreds of Years

A backward glance at the history of the pianoforte shows that we have made as much progress in facilitating piano mastery as has been made in other professions. A chemist of today, for instance, can by memorizing certain formulas, attack his work with a knowledge attained only after arduous years of experiment by countless generations of chemists of old. So it is with piano study. We moderns begin with a knowledge of fingering, for instance, that is the direct result of the patient life-long experimenting of certain masters of old. Modern piano technic is a scientific thing, the mechanics of which can be taught in the same matter-of-fact way as mathematics. Not so many years ago before this was understood it was considered a tremendous feat for concert artists to play certain compositions which today are included in the repertoire of every advanced student.

"Do it the easiest way." There is no dependable formula for the solution of technical problems, be they great or small. It was the constant aim of the old masters to overcome complications and involutions as they became manifest—the natural result of new methods of building instruments or of writing music. The knowledge to which they so hardly attained is our precious heritage. It is everywhere utilized by acknowledged masters of the instrument who today find themselves in a position to lay down certain laws for the solution of this or that problem with the utmost certainty that satisfying results are obtainable if the laws are followed to the letter. The many so-called METHODS are the results of discoveries and experiments along this line. And nearly all of them have their good points. But for the reason that daily, nay hourly, new discoveries are being made, and also in view of the fact that no man's research could possibly enable him in one lifetime to include every good point in a rigidly laid out "method," it is the writer's opinion that no method should be followed to the exclusion of all others. Music is one of the liberal arts; all plans for its study should be broad of construction and surely flexible enough to include the good points of every "method," every desirable innovation, even, that presents itself.

### The First Difficulty

Let us consider the physical side of the matter. Probably the first difficulty which we encounter in the persuit of an adequate technic lies in calling into play muscles which in the course of everyday life are seldom if ever brought into action in a like capacity. Strength and independence of fingers are prime requisites. Fortunately it is a fact that Mother Nature responds quickly to consistent and persistent muscular exercise. After strength and independence in importance comes speed. At this point the brain comes into play since every motion of our bodies is the answer to a command telegraphed from the brain. Naturally, therefore, those whose brain processes are slow, progress slowly; those whose brains are agile, progress more rapidly. The essentials applied to piano technic and to expert gymnastics are identical. Both require speed and control of a muscular nature. We all learn to walk, run, jump, etc. We can all learn to make our fingers first walk, then run and jump over the keyboard. The same principle applies to the hands and arms, which play an equal part with the fingers in piano technic, though that fact has been but recently established. And the thumb! Volumes could be written on the possibilities of this "finger" and its high value to the piano student.

### Banishing Drudgery

A really efficient teacher of piano today can examine a pair of hands and diagnose their good and bad points at once. He can tell the prospective pupil what will prove difficult for him, and what will most likely come with ease. He can banish much drudgery and nerve strain by teaching conscientiously true relaxation at the instrument as he practices such relaxation himself. The rest is a matter of faithful application on the part of the student, and sufficient mentality of course to put into execution finger, arm and hand craft as it is imparted to him.

When weak muscles have been made strong, when all movements have become agile and are under perfect control, when real co-ordination with the brain has become established, piano playing becomes natural, the motion involved as instinctive as that used ordinarily in walking or running. In this connection it is worthy of note that all acknowledged masters of the piano play the most difficult passages with apparently the greatest ease. Those who have worked along the lines outlined here know that to the artist it is really "easy," as easy as it looks!

So with knowledge, will vanish the alchemy of piano mystery, and so will the average person with music in his soul be put into possession of the longed-for means of expressing that music.—From *The Student*.

## Making Broken Chords Whole Again

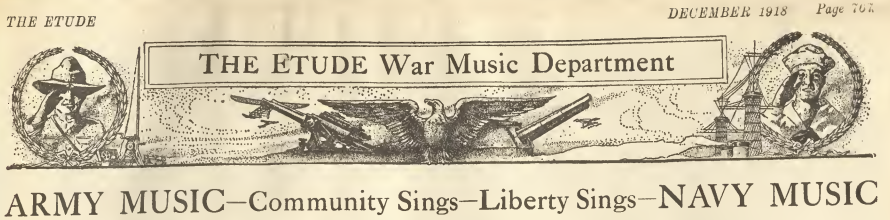
By F. J. Manlove

Isn't it easier to see the true shape and meaning of a thing when it is put together than when it is taken apart?

An experienced musician, on playing a broken chord, instinctively recognizes it *as a chord;* but not so the beginner.

I have found it very helpful, in studies with broken chords, to have the pupil first practice playing the notes in solid chord form, being careful to use the correct fingering. This gives the pupil a good idea of the harmonic structure of the study, and assists in reading. Incidentally, it helps spread the hand into proper shape.






# ARMY MUSIC—Community Sings—Liberty Sings—NAVY MUSIC

## Music in the Trenches

If there is no blessing that can be imagined in connection with war, there is something very near a blessing in the wonderful revelations to the general public of the great need for music at the front as well as at home. Here are three tales of pianos which proved godsends to the boys. They are graphically told and full of keen interest to the musician. The first is from the pen of Major Donald Guthrie, in *Scribner's Magazine.*

### An Epidemic of Melody

"There is an epidemic of melody at the front and he is a gross, sour soul who escapes the infection. He may exist as an individual, he certainly does not exist as a regiment. A song has indeed a subtle strength for the keeping up of one's courage; and such are the stress and strain of conditions in France and Flanders that one need have no shame in owning to the use of all the big and little aids to the maintenance of courage.

"In our mess we had a little old piano. It came from the ancient barg of Dunkirk and had very nobility in keeping with its place of origin. Gilbert, in a 'Bab Ballad' writes of 'the piano's martial blast.' Our piano had no martial blast. It was a pathetic, meek little affair. It had two tarnished candle holders, rattly and insecure, one on either hand. I remember the evening it came, in one of our Brereton motor trucks. It soared the interior of the truck with about two tons of laundry and a box of shrimps—which (both the laundry and shrimps) our quartermaster never failed to bring from Dunkirk. He presumably went for the laundry, but we all knew it was for the shrimps.

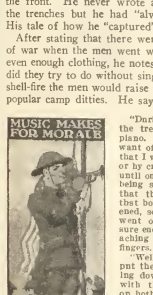
"How gently and tenderly the little piano was carried over the 200 yards from the clearing station to our mess! Our K. C. chaplain, a monster of flesh and good-heartedness, strained at the carrying until his face became positively purple. I have never known a casualty on a stretcher more delicately handled than was that piano. It was only a gritty, hard-toned, jangling little thing; but I have seen our medical officers worn out with continuous operation—fifteen to twenty hours at a stretch, when 'things were doing' on the line—I have seen them gather after dinner about that creaky little piano, with a whole night of gunnery work fronting them, and have heard them sing new strength and courage into their souls to the strains of 'O Canada,' 'Alouette,' 'Mother Machree' and other simple pieces.

"Often, when no officers were in and about our mess—say between 10 and 12 of a morning—our good old cook W. would steal into the anteroom with three or four other orderlies and the welkin would ring in short order. W. played the piano even better than he played foothall, and as a footballer he was a tough customer."

### How They Brought the Piano Back to Camp

Lieut. Gitz-Rice, composer of many popular war songs, tells in the *American Magazine* for November how the soldiers needed music in the trenches. Gitz-Rice was a Montreal photographer before he went to the front. He never wrote a song until he went to the trenches but he had "always been able to play." His tale of how he "captured" a piano is fascinating.

After stating that there were times in the first year of war when the men went without tobacco, food and even enough clothing, he notes that never for a minute did they try to do without singing. During the hottest shell-fire the men would raise their voices in one of the popular camp ditties. He says:




"During the first few months in the trenches we didn't have any piano. I was nearly crazy for want of one and finally determined that I was going to get one by hook or by crook. I kept my eyes peeled, until one day I saw a swell château being shelled. It occurred to me that there might be a piano in that bonse; so when the fire slackened, some of my pals and myself went over to have a look. And sure enough, there was a fine piano aching to have me kiss it with my fingers.

"Well, we got hold of a wagon,' put the piano on it and went sailing down the road back to camp, with thousands of soldiers lined on both sides of the road cheering us on. I couldn't keep my fingers from the keys, so, rigging up an old box for a stool, I sat down and began to rattle off rag-time. All the boys on the wagon were singing and shouting so loud that all at once a Britisher popped up from a road and said, in all seriousness:

"'I say, what is the idea of the celebration? Has peace been declared?'"

That night Gitz-Rice started playing at eight o'clock and never let up until four in the morning. New detachments kept streaming in, demanding this song or that, and they kept him at it until he nearly dropped from the stool in weariness.

Another highly interesting story is that of the Thirteenth United States Engineers who loaded a piano on a small railway truck and went up and down the length of the narrow gauge railway playing and singing to keep up the good cheer wherever a group of men could be gotten together around the railroad tracks. The Chicago *Daily News* gives a picture of the piano loaded on the truck and tells the story:

### A Trainload of Song

"'Oh, boy! Didya hear that chune?'

"The doughboys scrambled out of the trench, heedless of the whistling of shells, and made their way to where they heard the strains of 'Pack Up Your Troubles in Your Old Kit Bag, and Smile, Smile, Smile!'

"It was right on the edge of the front line, where a railroad gas car had pulled up, with a trailer attached, on which was loaded a piano. A group of huskies stood around as one of their number pounded out the strain.

"And day after day the unique 'music train' has swept along the lines, wherever the tracks permitted it to go, bearing a sportive tune to the ears of the Yanks, and making them happy by giving a diversion from the whine of shells and the roar of cannon and machine guns.

"Description of this bit of Yankee ingenuity is contained in a letter from O. J. Franke, Company D, Thirteenth Engineers, the regiment in which Charles G. Dawes went to France as lieutenant-colonel.

"'Lieut. W. H. Cutler, our chaplain, suggested that we put the piano on the trailer of the gas car and run up and down the lines of our American-operated railroad in France and give the boys a little bit of entertainment, as they do not get a chance to hear any music other than the hursting of shells and the roar of cannon,' writes Franke. 'So, on the trailer went the piano, and with a chug, chug and a toot, toot, our little piano train went rambling over the rails at a merry clip.

"'We stopped first at N——, where we played several instrumental numbers and sang a few songs for the boys who live in dugouts there. The next town was V——. The boys had heard of our coming and were all standing alongside the track waiting for us.

"'How the boys enjoyed it. They stood with mouth and eyes wide open, wondering if it was all a dream. Then we stopped at other towns. After playing several instrumental numbers we would start an American patriotic song, and the boys would join in on the chorus.'"

On Thanksgiving Day at four P. M. there is to be a National Liberty Sing conducted in all parts of the country. The idea is inspired by the National Council of Women. There is no limit to the sphere of this sing, as it is laid out on the same broad scope of the plan, proposed in The Etude last Christmas, for singing America at nine o'clock on Christmas morning. This, by the way, will be repeated again this year. Mrs. David Allan Campbell, the chairman of the Community Department of the National Council of Women, has the supervision of the details of the sing on Thanksgiving Day.

The National Phonograph Recruiting Corps, of 21 East 40th street, New York City, announces that it is still anxious to receive "slacker" records. That is, records that are lying idle in people's homes while the boys at the front are crying for more and more music. If you haven't one to send, why not invest eighty-five cents and enjoy the reflection of the pleasure of the boys in camp when they hear it. Send the records well packed and tell your friends about this opportunity to do something nice for the boys.

Your War Chest payments are due December 1st. Don't forget them. The War Welfare Council advertises that the War Chest "cooks, mends, sings, prays, reads, writes, serves hot coffee to freezing sentinels at night,—does what mothers of fighters would do for their boys if they could be over there." Surely this appeal is an eloquent one to musicians.

## Send Your Boy Good Music

The following clipping from a local newspaper tells an interesting story for musicians. Why not? The boys will have a fine time with any good songs that you send.

"With the American Army in France.—The men want music over here in the trenches. If you want to make a hit with a soldier send him some of the latest song hits, so that he and his pals can try to 'harmonize' on them during the long evenings they spend in the trenches or among the ruins or somewhere in the woods.

"European officers say the American army is the most musical in the world. The men are always going about their work, whether it's marching into the trenches or filling up a shell hole in the road, with a song.

"A song to sing is a great thing. It boosts up the spirit and the morale, and makes a man forget the things he doesn't like. The fellows in the army who can't sing always whistle.

"Somewhere in every group is an instrument of some kind, often nothing more than a couple of strings over a cigar box with a handle on it—but something that will make a tune.

"The men usually get near a 'hut' that has a phonograph now and then and try out the songs. But they want new ones, the latest ones from America, the soldier songs that take so long to drift across the sea, unless someone sends sheet music.

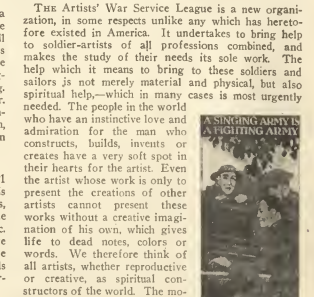
"So if you want to make a hit with a 'doughboy,' send him some sheet music, the latest thing you can get. The best way to send it is in an envelope, sealed tight, as first class matter, for otherwise it may be lost."

## The Artists' War Service League

By Clara Clemmens
(Mrs. Ossip Gabrilowitsch)

[Editor's Note.—The following article sent to The Etude by Mark Twain's distinguished daughter merits the patriotic attention of our readers.]

The Artists' War Service League is a new organization, in some respects unlike any which has heretofore existed in America. It undertakes to bring help to soldier-artists of all professions combined, and makes the study of their needs its sole work. The help which it means to bring to these soldiers and sailors is not merely material and physical, but also spiritual help,—which in many cases is most urgently needed. The people in the world who have an instinctive love and admiration for the man who constructs, builds, invents or creates have a very soft spot in their hearts for the artist. Even the artist whose work is only to present the creations of other artists cannot present these works without a creative imagination of his own, which gives life to dead notes, colors or words. We therefore think of all artists, whether reproductive or creative, as spiritual constructors of the world. The moment has now come when their work will be of greater importance than ever before. While our armies abroad are, to the outward view, destroying night and day, this destruction is the foundation of a new and magnificent creation—a World of Democracy, and the men who



have been wounded in the struggle will return to America more determined than ever to continue building up a structure of spiritual beauty and freedom for the benefit of the human race.

In this monumental task, we must all help each other, we must forge ahead with fire in our hearts, to build, build, *build!* There are various classes of construction—material, financial, physical and spiritual. To the last very important class, the artist, clergyman and scientist belong. As they are going to help us later, we can help them now. The mechanic, carpenter or business man of whatever branch it may be, has the good fortune to possess a vocation which is at all times and under all circumstances a universally useful one. More than this, should he be incapacitated in the war from following his own profession he has had the kind of practical or business training, which would make it comparatively easy for him to turn to some trade. The artist, on the other hand, suddenly finds himself facing life with weakened health, a family to support and a vocation in which it is very difficult to walk out and get a "job" at short notice. It may prove almost impossible to get one. Added to the keen suffering, which this sudden revolution in life brings with it, is the discouraging fact that not only is he mentally unfitted to begin another work with any hope of success, but his supersensitive nature forms a serious obstacle in his way. His nervous system, which has already been overtaxed in his own profession, has now endured the terrific strain of life in the trenches and is, according to the report of doctors, in need of a longer period of care than that required by the average man. Realizing that my father would have had profound sympathy for these suffering artists, I am strongly moved to do my part in bringing relief to them. My father's house in Redding, Conn., is well situated for this purpose. There Mark Twain found peace and even said: "One can almost forget the suffering of mankind in a place like this." I am sure he would find pleasure in the thought that his home could bring comfort to fellow-artists who were passing through such tragic times. The League will endeavor to fill the air in the Convalescent Home with cheer, even if it cannot be of the quality Mark Twain himself would have offered. Entertainments will be provided by visiting artists of a nature which we hope will satisfy the wishes of the convalescents.

One striking case of a hopeless artist came recently to my notice through a friend, who had been to see a painter of great promise. He had lost his eyesight in a battle and was now on the point of starvation. When asked what occupation he meant to adopt, he paused and his sightless eyes moved constantly as if still hoping to find their vision.

"Oh," he said, "I do not know! Hunger and thirst fill me with no great fear, but my fancies frighten me more and more. Having spent all my life developing a sense of the beautiful and striving to imprison it in a form which others could enjoy, I suddenly find myself surrounded by agitating, revolting sights, that all but unsettled my reason. I was in the trenches. It was the midst of these horrors, the one thing which steadied me and gave me courage was the thought that once far away from there I would drive those haunting memories from my mind by feasting my eyes day and night on everything beautiful ever created by God, till the radiants sights of nature and mankind should take possession of my mind and heal the wounds of hideous memories. The last thing I ever saw in life was the mangled remains of a comrade struck by a shell. After that, black nothing. Nothing—and my memories."

It is such men that the league is anxious to care for in the Mark Twain Convalescent Home, and knowing the generous heart of the American people, I am certain we shall have abundant help in our undertaking.

## An Embarrassing Request

MR. RUDOLPH GANZ, the piano virtuoso, relates the following story told to him by his confrère, Moritz Moszkowski. Moszkowski had an American pupil—unquestionably she was from Missouri—come to him in Paris. She was anxious to assure herself that he was the right kind of a teacher, and after formal greetings the following conversation took place:

"Dear Mr. Moszkowski, is an eighth note a short note?"

"That is an embarrassing question, my dear madam. An eighth note can be a short note if the tempo is a quick one, but it can be longer than a quarter note in a piece played at a much faster tempo."

"Then, is a sixteenth note a short note?"

"The same thing is also true of a sixteenth."

"Well, is a thirty-second note a short note?"

"Short in the same manner in which an eighth note and a sixteenth note are short."

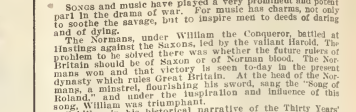
"But, tell me, Mr. Moszkowski, is a sixty-fourth note a short one?"

"Yes, yes, yes," cried the pianist, "a sixty-fourth note *is* unquestionably a short note."

"I'm so glad," smiled the pupil. "Then, won't you please play me one?"

The young lady is said to have gone to another man for guidance.

CATO (so Plutarch reported) said : "I had rather men should ask why my statue is not set up, than why it is." Fame that is thrust upon one by universal consensus of opinion, is the only kind worth having. That which comes from extraneous publicity propaganda is unreal, and generally short lived.



## Sing "America" On Christmas Morning At Nine O'clock

Last year, what was possibly the greatest continuous chorus the world has ever known, joined in singing "America" at nine o'clock on Christmas morning. When "The Etude" proposed this idea last November, it did its best to make it wholly independent of this paper. It was too big and fine to be claimed by any group in any way.

Fortunately it was taken up by newspapers in all parts of the United States and in England, so that all the people who love the Stars and Stripes knew of it, and on Christmas morning at the hour when all American family groups long to be together, they were united by the glorious spirit of song, though the individuals were separated by thousands of miles of land and ocean.

### A World-Wide Community Sing

This year the need is even greater. Millions of American men will be away from home. So, on the morning of the Christ Day look to your watches and no matter where you are, in the home, on the seas, in the cantonments, in the hospitals, in the trenches or on the streets, stop for a few moments and join with those nearest you, be they strangers or friends it matters not so long as they are lovers of America, and sing the great world chorus of "America."

The main thing is to spread the tidings. How? It was done last year without a dollar of expense, without a single commitee, without any weighty organization, with nothing but the good will of thousands of Americans who wanted it so much that they asked the pastors in their churches to give it out from the pulpit, they asked the editors of their papers to proclaim it, they wrote in every letter that they would be thinking of their friends the world over at nine o'clock on Christmas morning when they all joined in singing "America."

Whole cities united in the great festival of song. Millions sang. In one Western city a song leader was appointed for each block and the people came out of their houses at nine o'clock to send the great message to the boys "Over There" that they were singing in remembrance of them, the belfries rang the music to the heavens and America was glad that it was America, and could hold its head high among the nations of the world who love liberty, humanity and right.

*Spread the Glad Tidings Everywhere*



## Song Inspiration in Wars

SONGS and music have played a very prominent and potent part in the drama of war. For music has charms, not only to soothe the savage, but to inspire men to deeds of daring and of dying.

The Normans, under William the Conqueror, battled at Hastings against the Saxons, led by the valiant Harold. The question to be solved there was whether the future rulers of Britain should be of Saxon or of Norman blood. The Normans won and that victory is seen to-day in the present dynasty which rules Great Britain. At the head of the Norsemans, a minstrel, flourishing his sword, sang the "Song of Roland," and under the inspiration and influence of this song, William was triumphant.

Schiller, in his historical narrative of the Thirty Years' War, graphically describes the Battle of Lutzen, where the Swedes and Protestant Germans, under Gustavus Adolphus, won a great victory. Before going into this battle, his entire army sang an inspiring hymn, accompanied by a military band, and after having this great victory sang the "Te Deum."

Coming down through time, we have a striking reminder of all this by what has been written of the great Napoleon at Waterloo; for when he must have felt that the day of his destiny was nearly over, and the star of his glory nearly set, seeing his loyal legions wavering, as the Prussians, under Blucher, advanced, turning to his trusted lieutenant, Marshal Ney, he said, "We must have music—order up the bands." But it was too late—for the end of the meteoric career of the Little Corporal had come.

In 1856, during the Rebellion, known as the mutiny of the Inhabitants of India against England, Lucknow was surrounded by enraged, maddened savages; death in its most horrible form threatened its garrison. Day after day they watched and waited for the coming of re-enforcements—only to be disappointed. One morning at the dawn of day, a young Scotch girl thought she heard martial music. Very faint, far, far away, it was. Dropping to the ground she listened. Then more heavily, with ears pressed down, her cheeks, she ran crying. "Dinna ye hear the slogan?" Then nearer, nearer, came the Scotch bagpipes, and the welcome music of "Campbells Are Comin'," brought joy and gladness to these grief-stricken and suffering people, for re-enforcements under Sir Colin Campbell had come to their relief.

As a Confederate soldier, I remember well our lives were made brighter, our steps quickened, and our hearts gladdened when the music of our own beloved "Dixie" would be sung or played. It was the same with the Union army of the North when they heard "The Red, White and Blue."

Who has not been thrilled beyond expectations when reading of or hearing of the splendid soldiers of splendid France, baring their breasts to the storm of shot and shell upon the fields of Flanders and of France while their bands played that unequaled martial music, "The Marseillaise."

In the story of one of the battles on the Western front, the brave sons of Old Erin have been reported as gleefully singing, "It's a long Way to Tipperary," as they drove the Huns before them. And even in one of our noble airline flights our own song, which they sing as they march along the weary way of war, "Smile, Smile, Smile."

We are, therefore, more than pleased to know that the service of song, in and for this war, is being cultivated, and that music, vocal and instrumental, has been made an important part of the curriculum of our training camps and naval stations. This will help so much to "Keep the Camp Fires Burning," as our boys bear Old Glory to victory.

Oh, singing birds in the gloom-choked trenches,
The heart of the Nation sings with you!
Proud is that heart mid grief that wrenches,
Honored and glad in the deeds you'll do.
—JOHN T. GOODRICH, In *Washington Times.*

## Some Things that the Child Listens For

By Viva Harrison

WHATEVER you may have read about the shallowness of imitating nature in music, it is a fact that children unconsciously draw a very close connection in their little minds between the music they hear from the birds and the music they expect to hear from musical instruments. Perhaps, after all, this is a very elemental human demand. Beethoven and other masters recognized it, and the *Pastoral Symphony* is none the less grand because of it.

In work with little tots the following are some of the things which teachers may find beneficial to observe:

I

Encourage the little ones to imitate on the piano the sounds in nature. It is a splendid form of making the ears more acute.

II

Let them tell you whether they feel that a chord is sad, bright, etc.

III

Compose little melodies representing undulating waves, rushing water, butterflies.

IV

Select pieces in the right grade which are imitative, as is Grieg's *Papillon*, not merely pieces with imitative names bestowed by the publisher in order to use some old title page.

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Leschetizky did not believe in excessive practice-hours. "Two hours practice with the fingers *and* the head," he would say, "is worth a thousand times more than six hours of merely mechanical playing."—C. W. PEARCE in *The Art of the Piano Teacher.*





# The Teachers' Round Table



**Conducted by N. J. COREY**

*This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department.*

*Full name and address must accompany all inquiries.*

### Pupils' Recital

"Will you please tell me the best form for a printed program for pupils' recitals, pieces, names of pupils, etc.? Some of my pupils have ready at times, only certain numbers from the Standard Graded Course. How can these be printed when there is no name?"—D. A.

Some use a simple card with only the list of pieces and pupils, the time and place being printed at the top. Some use the phrase, "Recital, given by pupils of Miss Alice Blank," the place, date and hour following this. Some place, in connection with each pupil's name, the time he or she has studied. The only objection to this is that it reveals to parents how much slower some of the children are than others. If this slowness is caused by natural dullness which cannot be overcome, it is generally just as well not to call attention to it. Many of the studies in the *Standard Graded Course* are very pretty and suitable to be played. In this case the term *Etude* can be used, or where there is no name, the tempo indication, as for example, *Allegro.* A study may be marked *For Quiet Hand and Melodic Quality,* or some similar phrase, which is hardly suitable for a program. In such case you use the tempo indication. The best form would be, then,

Allegro Vivace.....Wolff

Jennie June

Andante .....Mozart

Mary Smith

Many teachers print a little information in regard to their work, on their programs. This, of course, no one can arrange for you. It can be printed on the back of the card program, and if your recitals are frequent, the printer can keep it standing in type for you.

### Tied Up

"What can I do for a grown pupil who can work at third grade music, but whose fingers and wrists are stiff?"—J. I.

To untie muscles which have stiffened in the manner you mention, requires much patience. Practice the up-and-down hand motion, working on the wrist as a hinge until understood. Then play scales in double sixths with same motion. Then practice the down arm motion as recently described in these columns until motion can be made freely. Then practice same scale with this motion. Alternate all finger exercises with these motions frequently, trying to retain the flexibility and freedom while playing with the fingers. The same should be done with etudes and pieces. Are you sure your pupil is ready to play third grade music? And would not a review in the second grade, with simple music that would permit her to give her complete attention to the finger motions, be a good plan? Pupils often acquire rigid muscles while struggling with the notes of music that is too difficult for them.

### The Steps

"I am anxious to make a specialty of teaching beginners. Heretofore I have used my own method, but I would like to know the exact order in which the various steps may best be presented, as well as material to be presented. I have wondered if it would be advisable to use Batchelor and Landon's *Kindergarten Method* for the little ones."—B. G.

Your desire to systematize your work is most praiseworthy. The more firmly you systematize and fix it in your mind, the easier it will be for you wisely to diverge from it in individual cases. The kindergarten book you mention is a splendid thing for little people, and by means of it an excellent preliminary foundation for music study may be laid, and in a manner interesting to children. You cannot do better than use the new *Beginner's Book* followed by its successor, *The Student's Book,* thus leading to the *Standard Graded Course,* which will provide you with an outline of instruction that cannot be improved upon for general purposes. *Mastering the Scales and Arpeggios,* will enable you to plan the technical steps in proper order. You will observe, on looking any of these books through, what it would mean to provide the outline you desire in these columns. THE ETUDE could do this but it would require many pages. Furthermore your steps could not be fixed in an unalterable manner. A step that would be easy for one pupil might have to be divided into two for another, and perhaps three for the next. Experience will teach you how to make your teaching adaptable to all. Meanwhile the books I have mentioned will enable you to establish an "exact order" that will be all that is necessary, because it will not be necessary for you to keep it exact when you become expert enough to recognize where it may be altered to advantage.

### Easy to Answer

"1. Even with pupils who have studied several months, a teacher writes the names of all the notes by their sides for the pupils. Is not this wrong?

"2. I have a number of pupils whose teacher taught them to hold their wrists extra high. Is not this wrong? After studying with me they develop a rich, melodic tone quality, with the wrists held as advised by Mason.

"3. In practicing I play slowly, each hand alone, short sections ten times each, then together. I find I improve my pieces very much in this manner. Is it the best plan?"—J. O.

1. Writing names of notes should not be continued for long. As a preliminary exercise many teachers find it useful, but it should not be used as a crutch. All extraneous aids should be dispensed with at the earliest possible moment.

2. You are correct as to the wrist, and are doing well to pin your faith to Mason. A wrist held high above the keys, as any teacher can demonstrate for himself, places the hand on a slant. Keeping the hand in this position and trying to raise the fingers and strike in accordance with their natural motions will result in the fingers glancing off the edge of the keyboard. To strike the keys, a downward punch from the hand will be necessary, which will cause a hard, disagreeable tone to result.

3. You have practically answered your own third question when you say it enables you to produce excellent results. An intelligent application of this plan will prove most excellent. There may be certain portions, for example, which do not demand so many repetitions, on account of their simplicity. All rules or principles must be followed with intelligence and not slavishly.

### Educating Allegro Con Vivace

"1. I have a pupil who plays second-grade music well after several times going over it, but is a very slow and painful reader, although she memorizes rapidly. How can I improve her reading? The poorer classes demand results in a short time, or else declare the teacher is no good," and stop.

"2. When and how shall I introduce Bach and the great masters to pupils whose parents want only popular stuff?

"3. In conducting a public school class in Music History, what book would you advise taking up?"—B. J.

1. Rapid readers are not very common in the second grade. This ability generally develops later, although it is a good plan to begin its systematic cultivation thus early. This study should be carried on with music much simpler than the pupil is studying in her regular work. There is nothing left for you in this case but first grade pieces. Therefore procure a copy of *Standard First Grade Compositions,* by Mathews. The pupil should attempt at once to play these at correct tempo, and should not practice them over more than twice at most at one sitting, but proceed to one to another. She should stop for no mistakes, but play right along regardless of errors. In this way she will learn to take in the music in phrases, instead of note by note, as is her usual custom. This book will last her some time, playing through trom end to end. You can also use *Tone Pictures* for teacher and pupil by Löw, and other dnet books, playing the more difficult part yourself and insisting that the pupil keep up with you. Those who teach among the uneducated classes have a great deal of the trouble you mention.

2. I should like to answer this,—never. Bach must be given with great discretion. How many of the uneducated classes read Browning? Does anyone try to force Browning on these people? Children who are brought up in remote districts where they never hear anything but trash will have to be treated with great consideration. Some of the more tuneful works of the masters can gradually be introduced to them, and an occasional one will be musical enough to take a little Bach, but in such cases discretion is the better part of valor. Here and there you may find a very talented exception who may desire to work seriously, and perhaps become a musician, but the majority of them only desire to be amused. You will have to treat them somewhat as the missionary is obliged to treat the heathen.

3. The *Standard History of Music* will answer your purpose in every particular.

### Just Beginning to Teach

"I am a young music teacher and have started four pupils. I am confused, however, as to 'just what' to give for the next lesson. Because of my inexperience I would like some pointers. I take great interest in my pupils, and results, so far, are encouraging. Is there any certain 'outline' I can follow? Also, how shall I determine how much to give for a lesson? One pupil is eight years old, the others seventeen to twenty."—B. T.

The foregoing opens up an opportunity for an extensive sermon, but space will permit only brief treatment. It is no wonder "beginning" teachers are confused, especially if they read the various magazines. The cause of the confusion also emanates frequently from some of the world-renowned virtuosi, as well as from teachers of experience.

It is frequently stated by these that no teacher should use an instruction book, but should fit his teaching to the individual needs of the pupil in hand. This is excellent doctrine,—for the teacher who has learned how. Not many of the great virtuosi have had experience in teaching beginners, and are especially devoid of knowledge of the needs of teachers who are just beginning to learn how. Readers should exercise a nice discrimination in reading educational articles of this sort in order to determine to whom they apply. There are grades in all things,

The instruction book, far from being a drawback, is an absolute necessity to the beginning teacher. In order to learn independence of thought along teaching lines, the beginner should follow the method that has been prepared and published because it has proved successful. Furthermore the process followed by all beginning pupils is pretty much the same, and is so elementary that it admits of but little variation. A book like the new *Beginner's Book,* to mention one only of many manuals, follows the "line of least resistance." It is too close to fundamentals to admit of much variation for individual differences. The alphabet is the same for everyone. Even experienced teachers have many of them concluded, after much experimentation, that such a manual is advisable for the start; that much time is wasted in trying to write out or dictate matter that is practically always the same, and may be collected and printed in practical form. Later there may be a divergence from this plan, and for this purpose compendiums like the *Standard Graded Course* are compiled as a sort of general index, pointing the main highway.

In your own case you will find that the application of instruction to cover individual cases will simply be that of the pupil of eight and the one of twenty. The former will proceed slowly, the latter with a matured mind will grasp things quickly and go much faster. It

would not be unusual, however, if two years later the younger one began to outspeed the older one. No one can tell just how much to assign for a lesson. This you will have to learn by experience. Better too little than too much. In your confused condition there is only one thing to do as to the next lesson,—confine your work to a manual and follow it consistently, but slowly and thoroughly. Be determined to learn as much or more than your pupil and in time you will achieve independence. The new *Beginner's Book* may be followed by the *Student's Book*, which will lead directly into the *Standard Graded Course*. In selecting supplementary pieces, be careful that they are at first very simple and short.

## One Wrong Note Is "Waste"

By Louis G. Heinze

At the present time there is, perhaps, no word used more than the word "waste." It is used by almost everyone in every occupation. Many of the ideas that this word brings to one's mind can be applied with profit to the study of music.

To be successful to-day in the business world, in the home, in fact, in every walk of life, waste must be eliminated.

Why not think this over, and find out what has been waste in your practice, and do away with it?

Let us consider some of the waste in the practice period. The thoughtless or, what is worse, the careless pupil, wastes almost all of the practice hour. This may seem like an exaggeration, but let us look into the subject. You should have absolute confidence in your teacher, otherwise you should go to one in whom you have. Then, if you do not follow the teacher's instruction in every detail you are guilty of waste. Every time you come with an improperly prepared lesson the large part of that lesson must be lost. When you play music just for the pleasure it gives you during the practice time you waste, for playing should be done outside of the practice period.

Failure to count aloud is waste till such help can be safely dispensed with.

Using incorrect fingering is waste.

Playing technical exercises carelessly is waste.

Spending time on anything but good music is waste.

Practicing without concentration or, in other words, with your mind on something else, is waste.

Every wrong note is waste.

Every wrong note corrected (which means making the time wrong) is a double waste.

You ask, shall I leave the note wrong? No! Simply do not play a wrong note, and if you do, go back a measure and play slowly enough, so that you can look in advance to what you are playing and not play the wrong note. Do it several times.

Slow playing in the first place would have prevented the wrong note; in fact, every time you do something you know you ought not do, you waste time which can never be made up.

Eliminate waste in your practice, and though it may not be possible for you to become the greatest piano player, you will surely bring out the best that is in you, and all the good habits that result will show themselves, not only in your music but in all your other work.

Resting is not wasting time. Silence and contemplation will help you to digest what you have studied, and you will return to your task refreshed and ready for the acquisition of more.

In short, anything that delays your approach to the goal, whether it be a careless habit or a bad method, is waste. Find out where your variety of waste lies and eliminate it.

## The Sleeping Memory

The so-called musical memory is very largely subconscious. Children especially remember much that they gain without effort of any apparent kind. Don't think that the music that the child listens to is of little consequence. The writer knows of the case of a boy who, in his earlier years, was incapable of singing any given tune. His attempts were ludicrous. Suddenly, at the age of thirteen, he became able to "carry a tune." Then, to the great surprise of his musical family, he whistled and sang melodies he had heard years before—melodies that he could not identify by name. Moreover, he could not tell where he had heard them. They had been sleeping in his memory, waiting for a form of expression.



## Some Secrets In Time-Saving

By Aubertine Woodward Moore

Joseph Hofmann once said that any rational person can conquer all the technical exercises essential to piano-playing in one year by devoting to them an hour each day. Perhaps he could do so, but very few people could. It is an incontestable fact, however, that the faithful piano student who will consistently and persistently devote to the work one hour daily, divided first into four parts, later into two, with the mind well concentrated on it and fully awake, will be likely to be so far advanced at the end of a year that he may thenceforth derive the bulk of his technical exercises from the compositions he studies.

In no one occupation is time so recklessly squandered as in piano practice. The only sure way to eliminate waste and attain genuine efficiency is through intelligently directed effort. To have the right mental attitude is the main thing, and to realize that well trained fingers may be vitalized by thought, precisely as well formed glass bulbs will send forth light when an electric current is turned into them.

The word efficiency and the ideas it represents have been discussed *ad nauseam*. Nevertheless, it is their abuse, not their use, that is to be deprecated. Qualified experts have reduced efficiency in business to a science, and have proved that through intelligently directed muscular movements the working man or woman can do half as much work again in a given time than through ignorant effort and do it better and more easily. "Less sweat, more brain" may apply equally well to piano practice. If the principle be accepted, the luckless piano pupil would be prevented from floundering helplessly through quagmires of uncomprehended toil.

What the mind as liege lord commands, the playing members, as loyal vassals, should faithfully obey. To attain this result in the case of the pianist special attention, in the average case, must be paid to the left hand, as well as to the fourth and fifth fingers and the unruly thumb of both hands.

There are many exercises to make the latter serve as a pivot on which the hand may turn back and forth. Many may be made for the two weak fingers. A good one is to practice the chromatic scale from C to E and from F to B, up and down, with these fingers, first with separate hands, then with both. In this way the weak fingers may be made independent, but they can never be as strong as the strong ones. A suitable admixture of arm weight must be applied to make it seem as though they were equalized.

It is as much *en vogue* in some directions to-day to disregard scale practice of any kind as to neglect the alphabet. Without an acquaintance of the scales the piano student would be in much the same plight as was the college graduate who failed to catalogue correctly because he did not know the order of the alphabet. Familiarity with the scales is necessary to the comprehension of key relationship. Chords and broken chords may be used with equal advantage. All may be continually varied by an alert, original mind, with an infinite supply of changeful *nuances* in rhythm and tone-color.

## Self-Help

By T. L. Rickaby

Self-Help is probably the most potent of all the numerous incentives that have actuated humanity since the world began. It is preached and taught on all sides. Many books have been based on it, one large standard work having "Self-Help" for a title. It has even passed into the realm of Proverbs, "Physician, heal thyself"—"The gods help those who help themselves"—"Put your shoulder to the wheel"——are all so familiar as to have somehow lost their power to impress as they ought. The great necessity for initiative, which is the principle of doing things one's self, should be inculcated at every music lesson. After the first two or three years pupils *must* learn to do their own thinking, their own reasoning and to study spontaneously, and the wise teacher of beginners will always aim to lead up to this. Let pupils know as soon as possible that no one can teach them what they can learn themselves. The boy who "forgets" his pieces as fast as they are learned and who never plays after lessons are discontinued is usually the pupil who never did anything for himself, who never did anything he was not told to do, who never learned anything without being pushed.

## How Chopin Played His Famous Etude In A Flat, Op. 25, No. 1

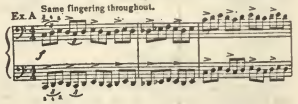
Schumann has left us a most poetic and vivid description of Chopin's playing of this composition. He says: "Imagine an Aeolian harp provided with all the scales, commingled by an artist's hand into all manner of fantastic ornamental combinations, yet in such a way that you can always distinguish a deeper ground tone and a sweet, continuous melody above—and you have an approximate idea of his playing. No wonder that I liked best those of his études which he played for me, and I wish to mention specially the first one, in A flat major, a poem rather than an étude. It would be a mistake to imagine that he allowed each of the small notes to be distinctly audible; it was rather a surging of the A flat major chord, occasionally raised to a new billow by the pedal; but amid these harmonies a wondrous melody asserted itself in large tones, and only once, toward the middle of the piece, a tenor part came out prominently beside the principal melody. After hearing this étude you feel as you do when you have seen a ravishing picture in your dreams and, half awake, would fain recall it."
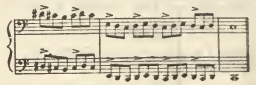
## Two Useful Exercises

By Caroline V. Wood

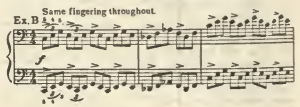
Weak fingers (especially the fourth and fifth) are often the source of more trouble than the average teacher realizes. I have found the following exercises to be beneficial in many cases. A decided accent should be kept up all through both of them. I believe that these exercises, which include the third finger, are more beneficial than those in which only the fourth and fifth are used, as it goes further toward insuring evenness in strength among the three fingers.
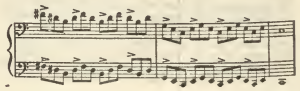
Ex. A Same fingering throughout.





Ex. B Same fingering throughout.





Exercise B is also useful in increasing the stretch between the three fingers. It is not usually advisable to take it up until after exercise A has been practiced a while. Care must be taken to always keep the wrists loose when practicing. They should be taken rather slowly at first, gradually increasing the speed—but *always* remembering the *accent*.

## Tonograms

With most pupils one ounce of Haydn is worth a pound of Richard Strauss.

Never look a gift piano in the sounding board.

As thou singest in thy soul so art thou.

In the morning run thy scales and in the evening withhold not thy arpeggios.

Genius helps them that help themselves.

Never leave to-morrow what you could practice to-day.

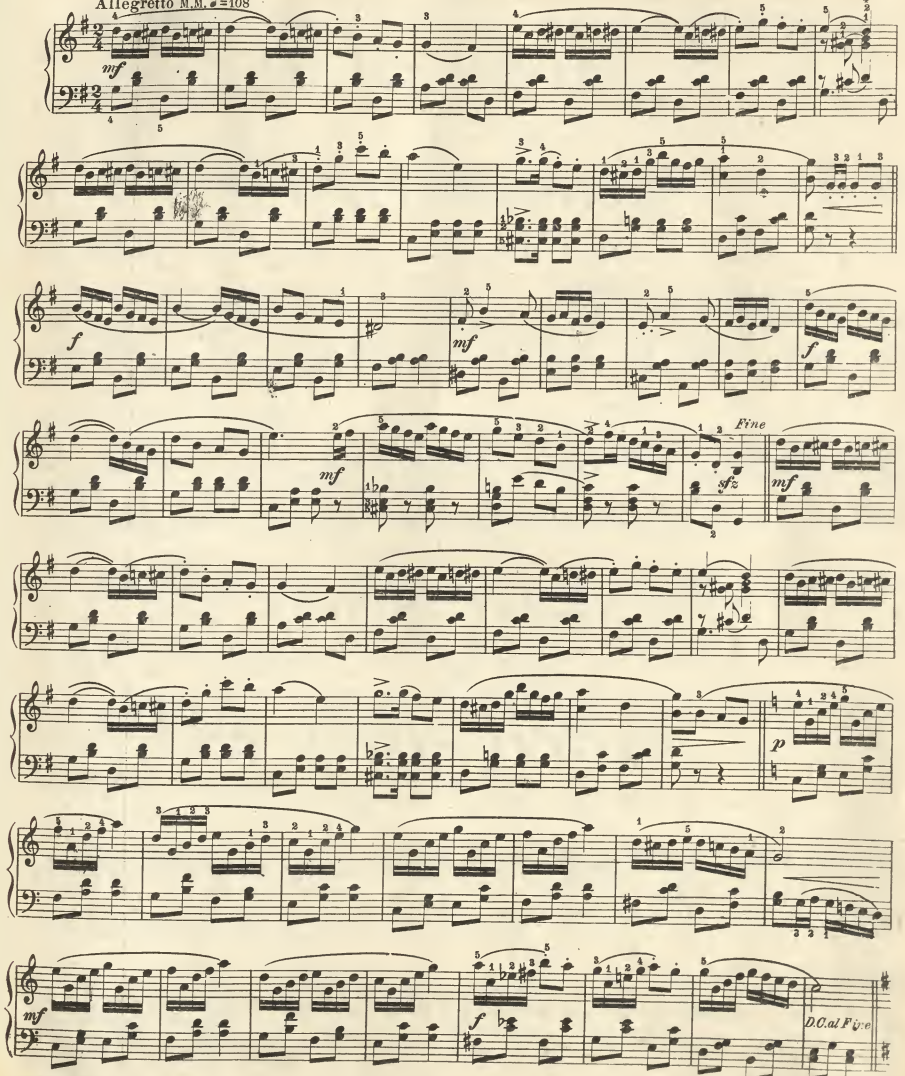
Technic keeps a dear school, but musical fools will learn in no other.



# WHEN LUNA SMILES

PAUL LAWSON

A bright and effective teaching piece, useful for finger practice. Grade III.



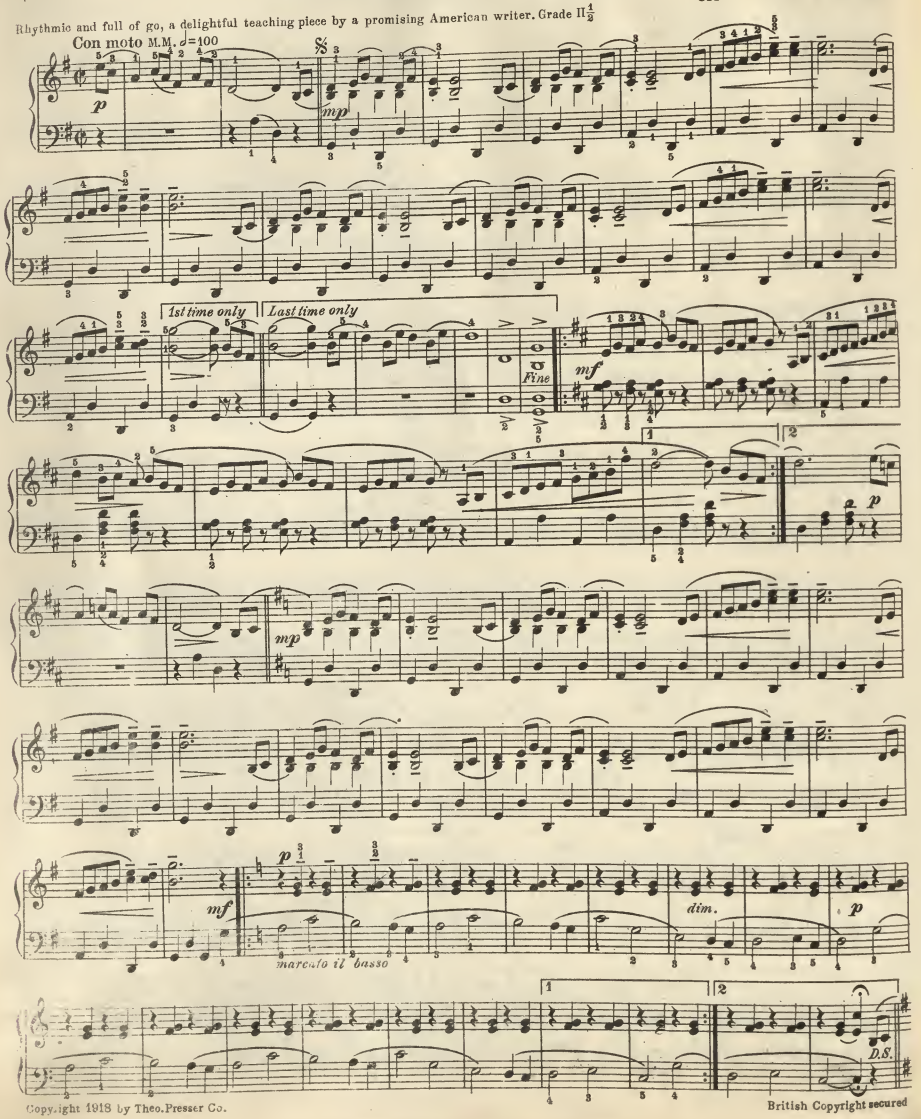

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# OFF ON THE TRAIN

CHARLES H. DEMOREST

Rhythmic and full of go, a delightful teaching piece by a promising American writer. Grade II½



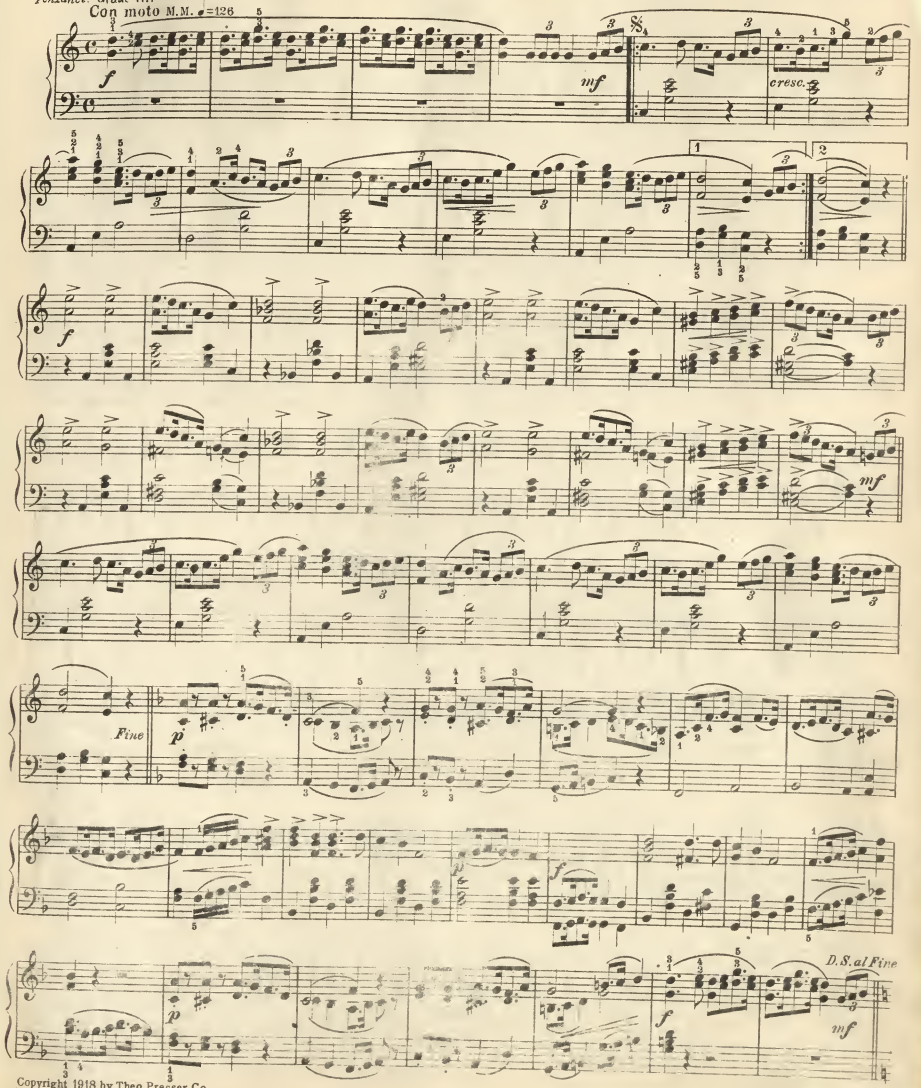

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# THE BOYS ARE MARCHING

WILLIAM E. HAESCHE

A timely characteristic number in military style, introducing *Tramp, the Boys Are Marching* and the familiar tune from Sullivan's *Pirates of Penzance*. Grade III.




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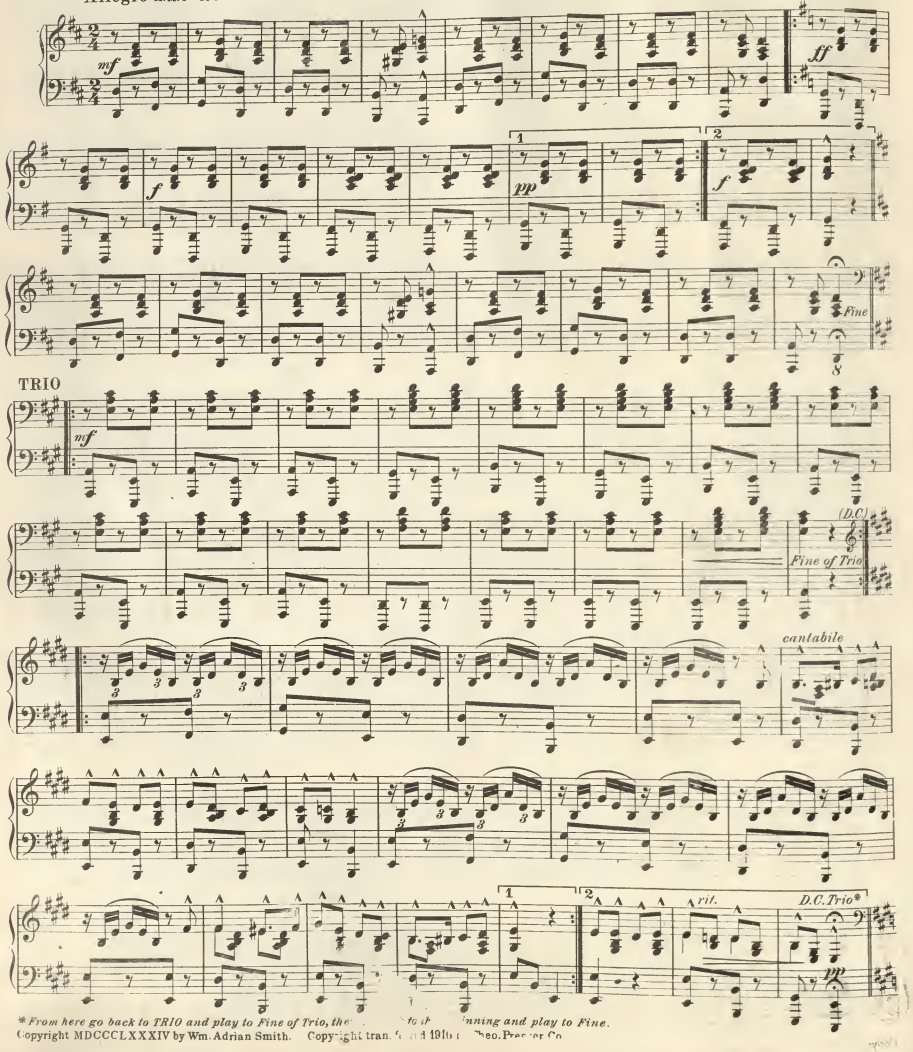
# LAUGHING WATER
## EAU RIANTE

A brilliant duet, not at all difficult; for the holiday season.

CLAUDINE M. MILLINGTON

### SECONDO

Allegro M.M. ♩=108




*From here go back to TRIO and play to Fine of Trio, the[n] [go] to the beginning and play to Fine.

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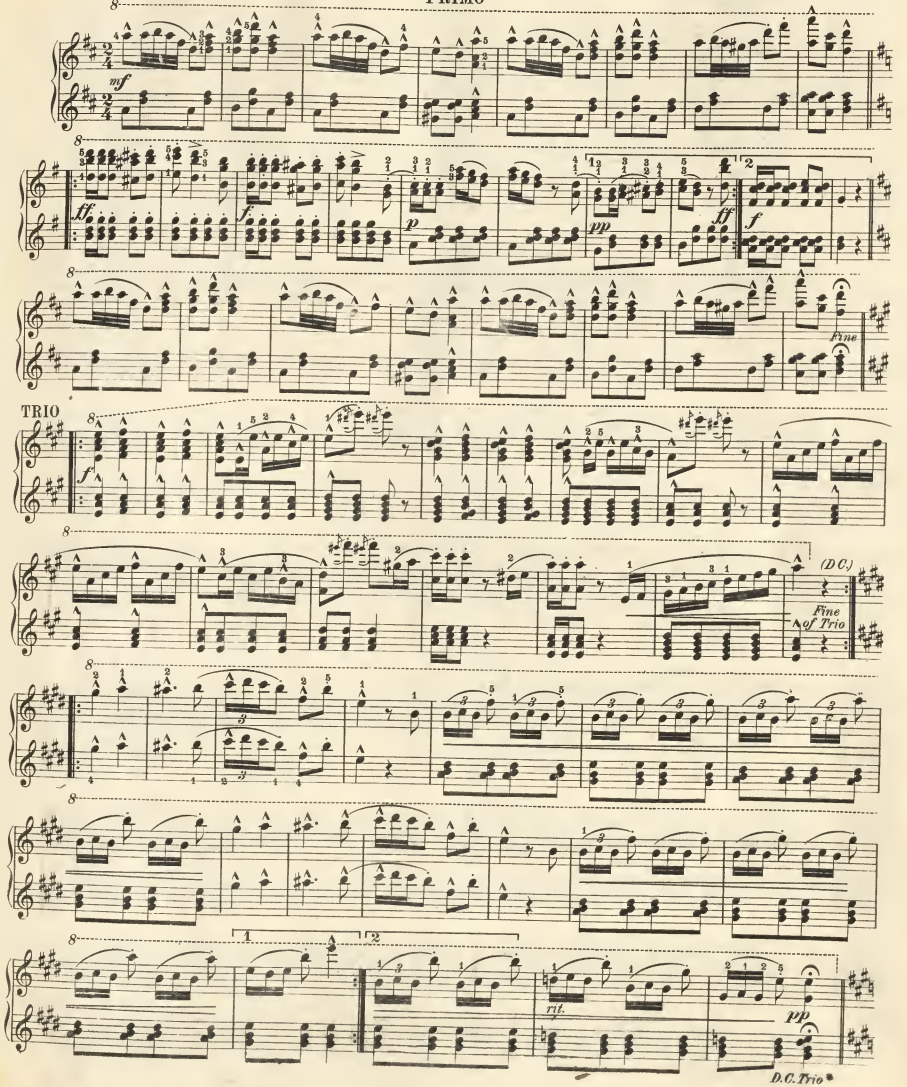


# LAUGHING WATER
## EAU RIANTE

Allegro M.M. ♩=108

CLAUDINE M. MILLINGTON

### PRIMO



# TWO CHRISTMAS MELODIES

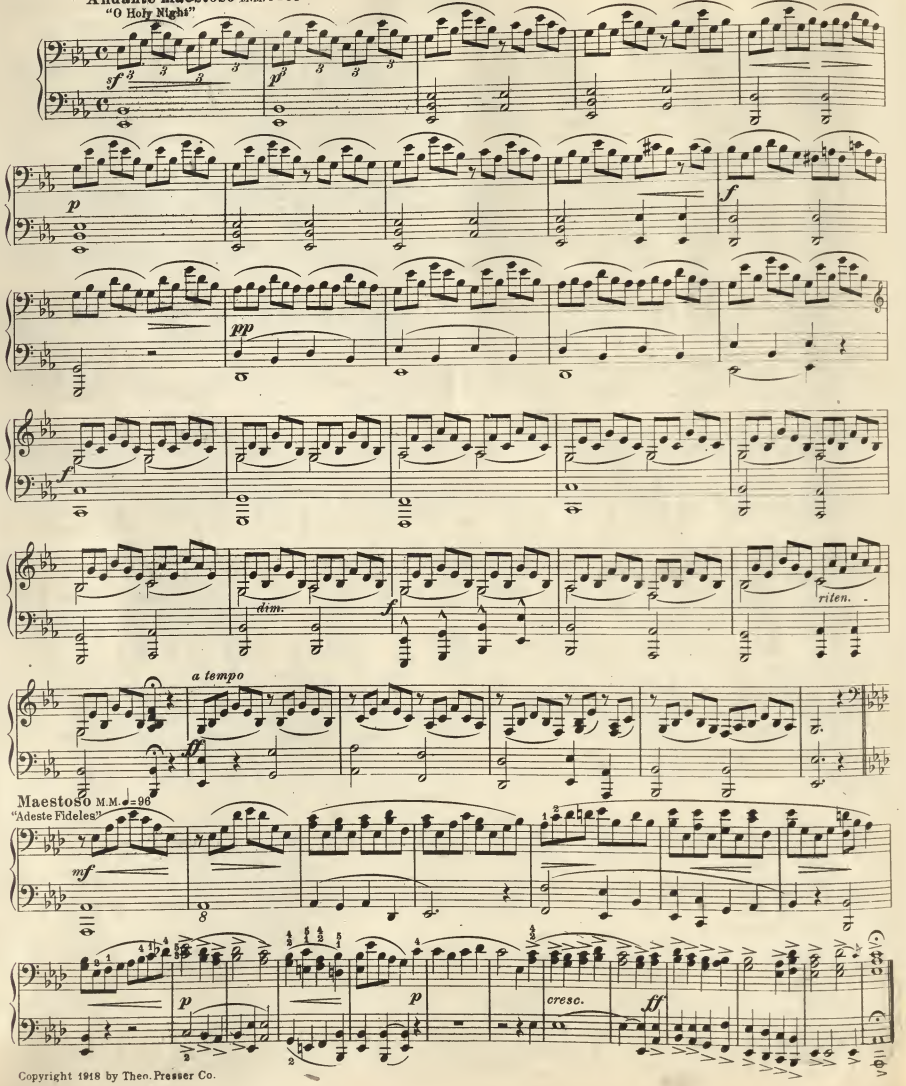
The favorite old tunes effectively arranged.

SECONDO

Arr. by A. GARLAND

**Andante maestoso** M.M. ♩=84

"O Holy Night"




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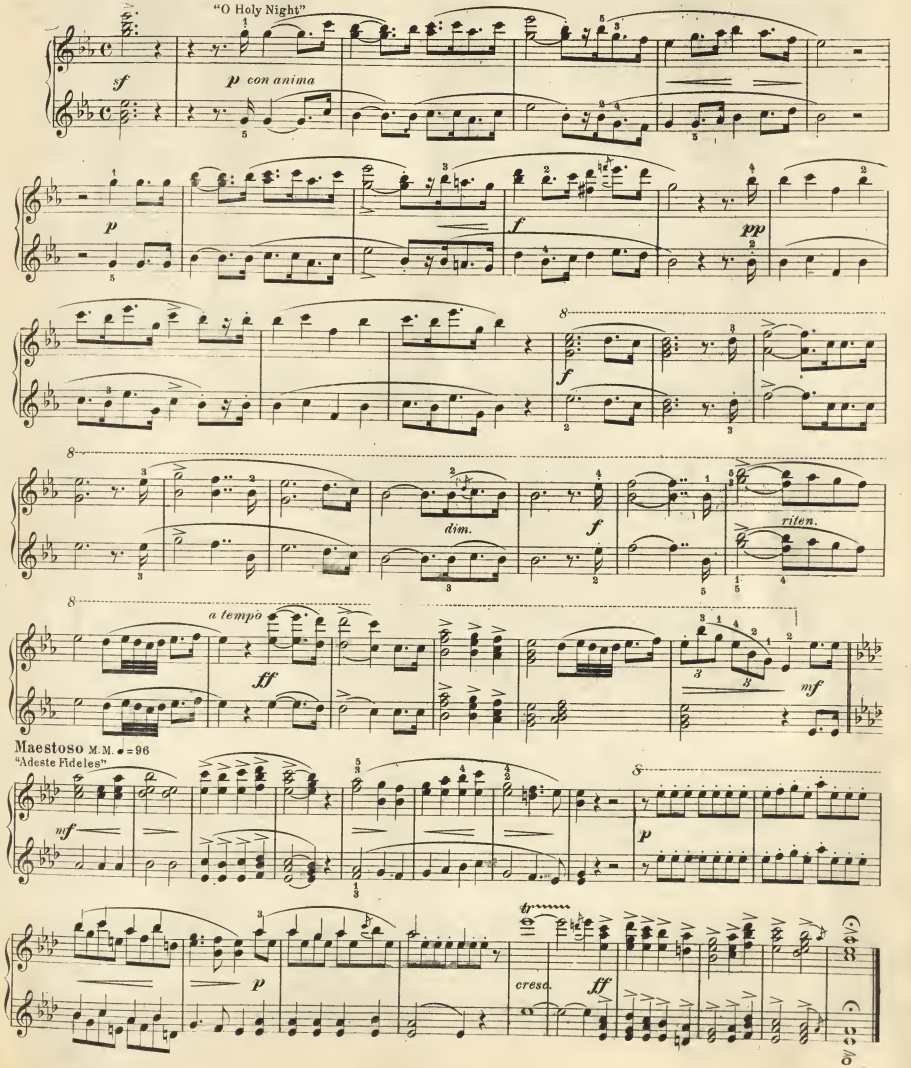
# TWO CHRISTMAS MELODIES

PRIMO

Arr. by A. GARLAND

**Andante maestoso** M.M. ♩=84

"O Holy Night"

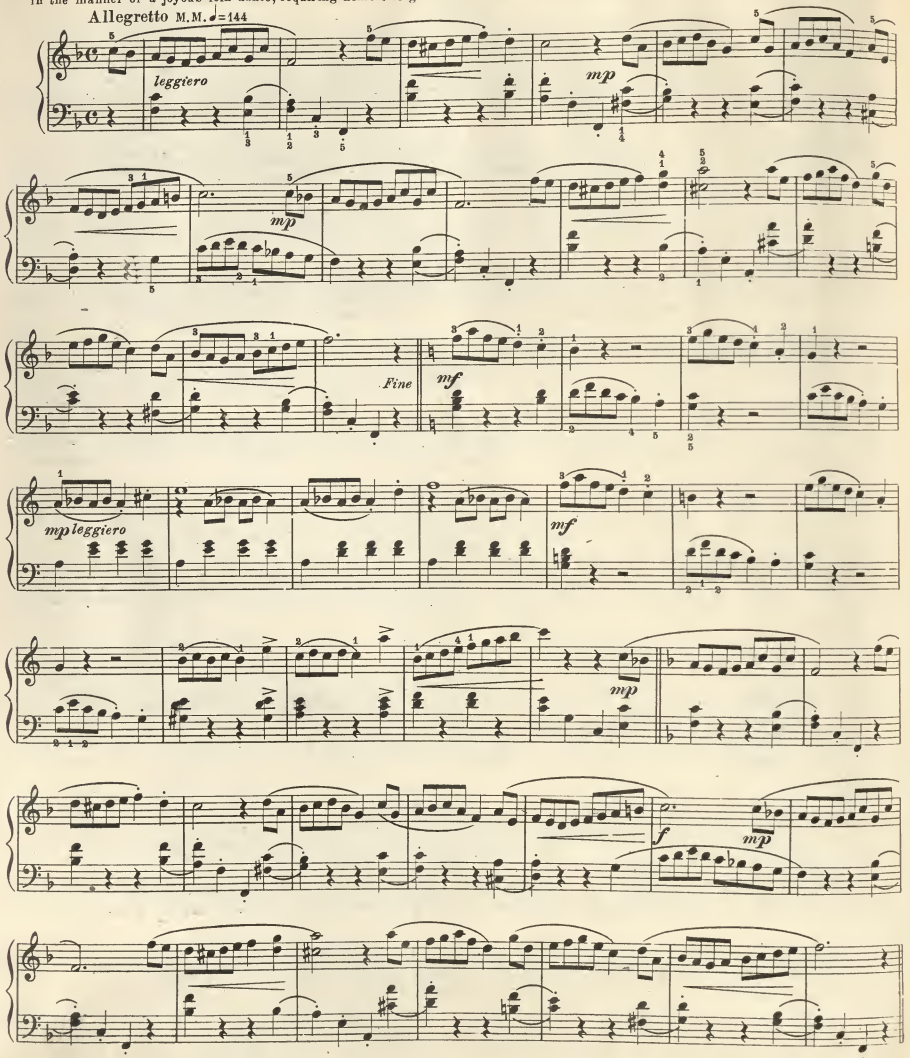


# THE CHILDREN'S FETE

E. S. HOSMER

In the manner of a joyous folk dance, requiring nimble fingers and a clear touch. Grade II½

Allegretto M.M. ♩=144

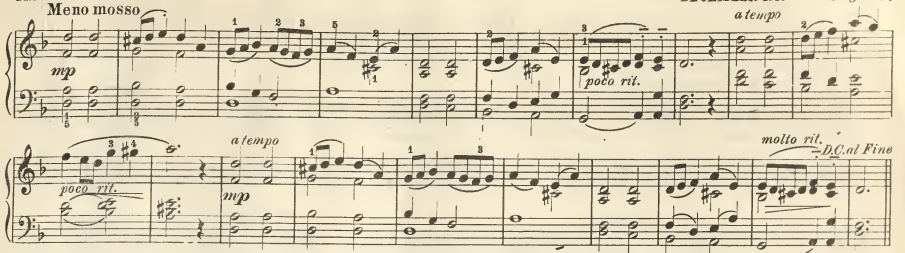



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Meno mosso

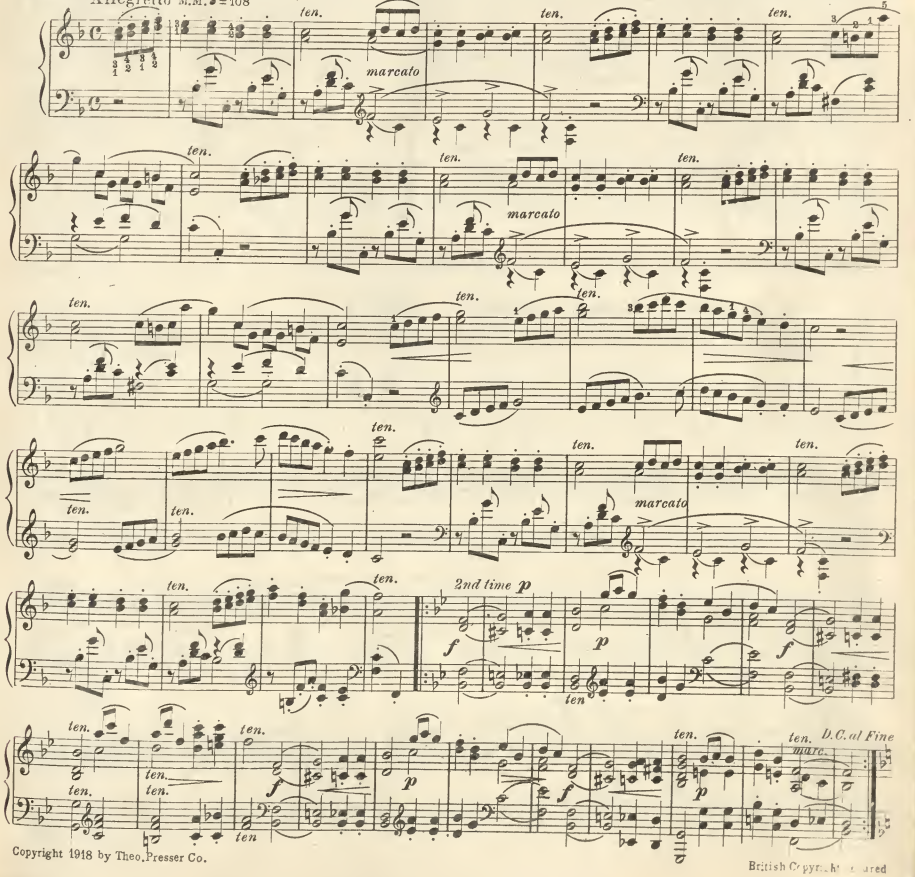



# FAIRY PASTORAL

In the style of a classic *gavotte*. By a favorite American writer. Grade III

WILSON G. SMITH, Op. 113, No. 3

Allegretto M.M. ♩=108




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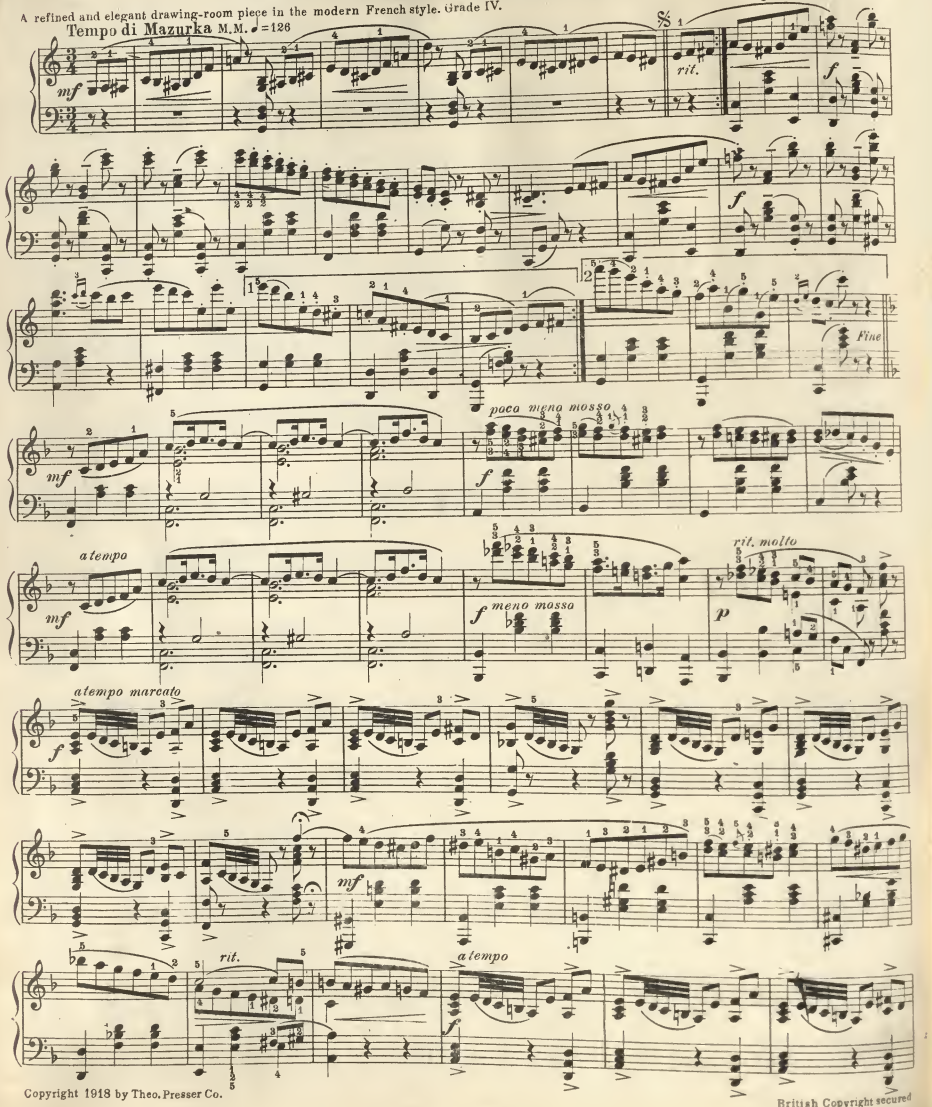
# OVER THE TYROLESE MOUNTAINS

## MORCEAU DE SALON

IRENÉE BERGÉ

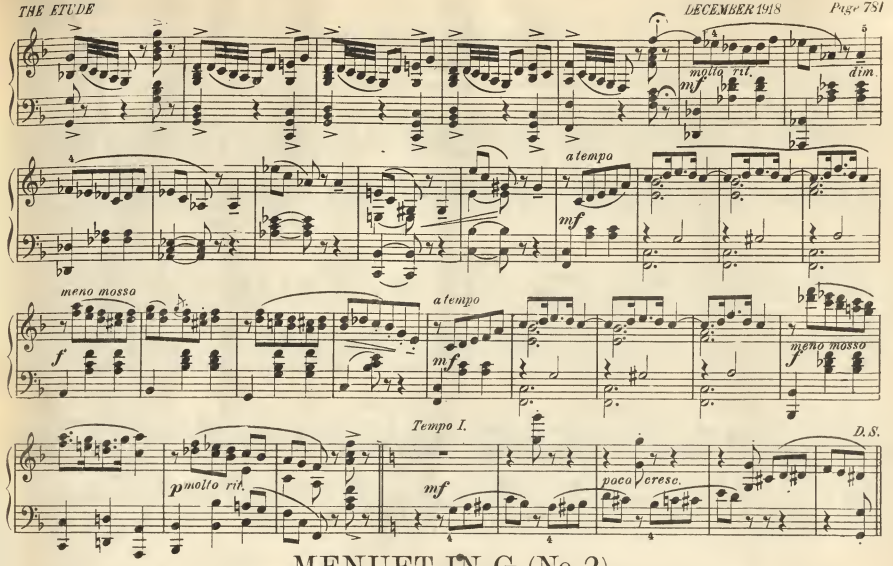
A refined and elegant drawing-room piece in the modern French style. Grade IV.

Tempo di Mazurka M.M. ♩=126




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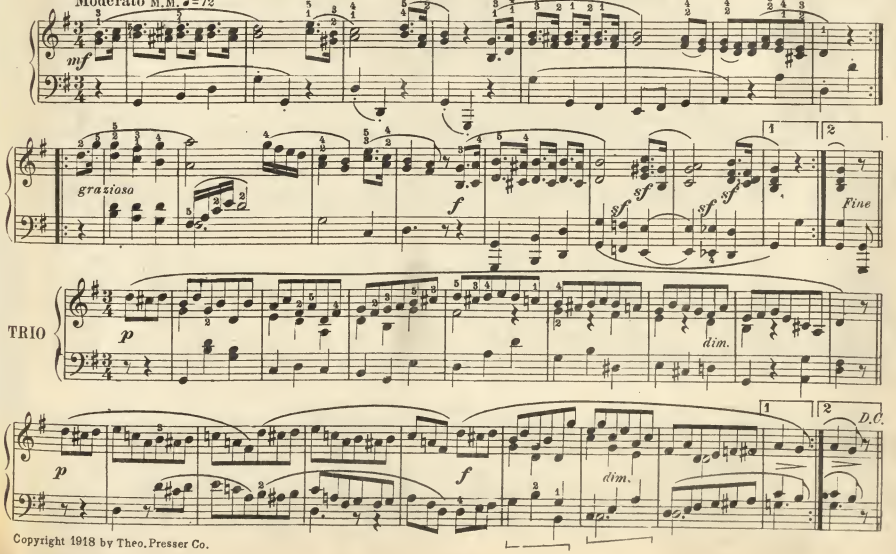

# MENUET IN G (No. 2)

L. van BEETHOVEN

Transcribed by M. MOSZKOWSKI

One of the smaller Beethoven gems, transcribed for modern use by M. Moszkowski. Grade III

Moderato M.M. ♩=72




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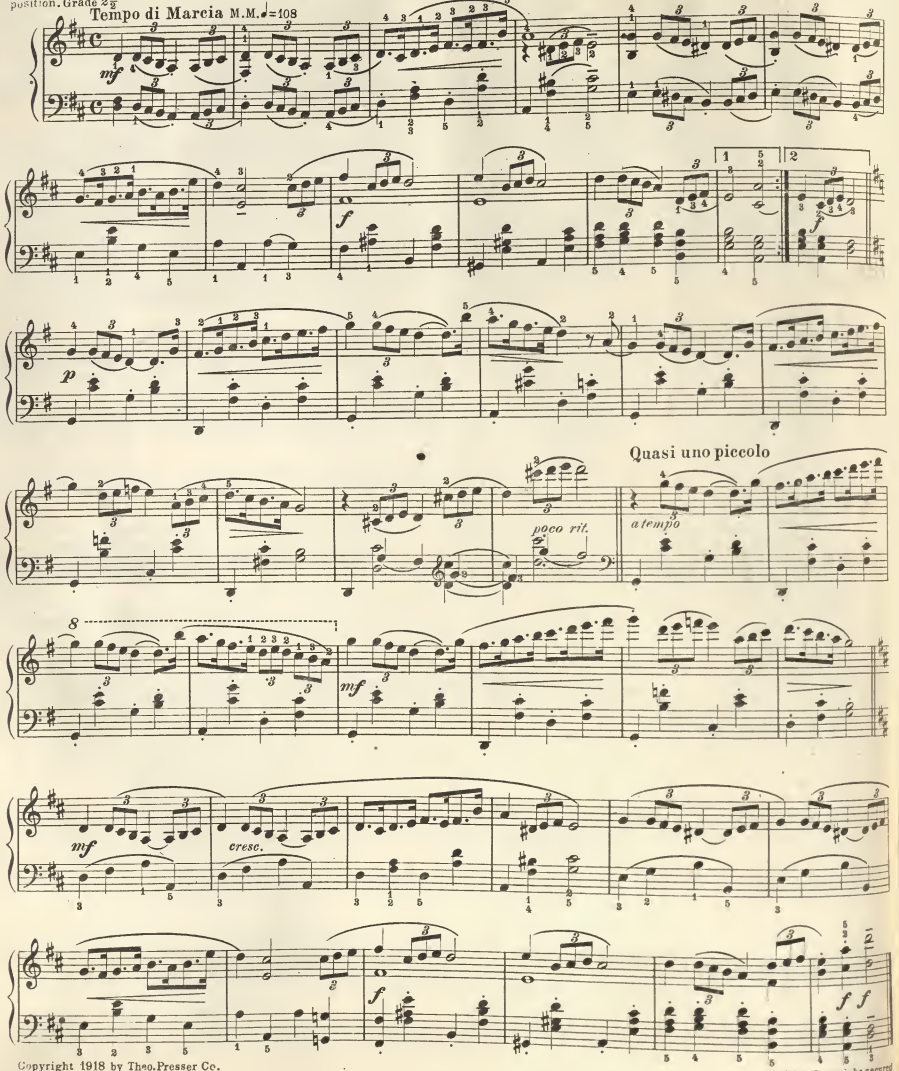
# IN THE PARADE

## MARCH

CLAYTON JOHNS

Presenting a distinguished American composer and teacher in a new phase of activity. This attractive teaching piece is Mr. Johns' most recent composition. Grade 2½

Tempo di Marcia M.M. ♩=108




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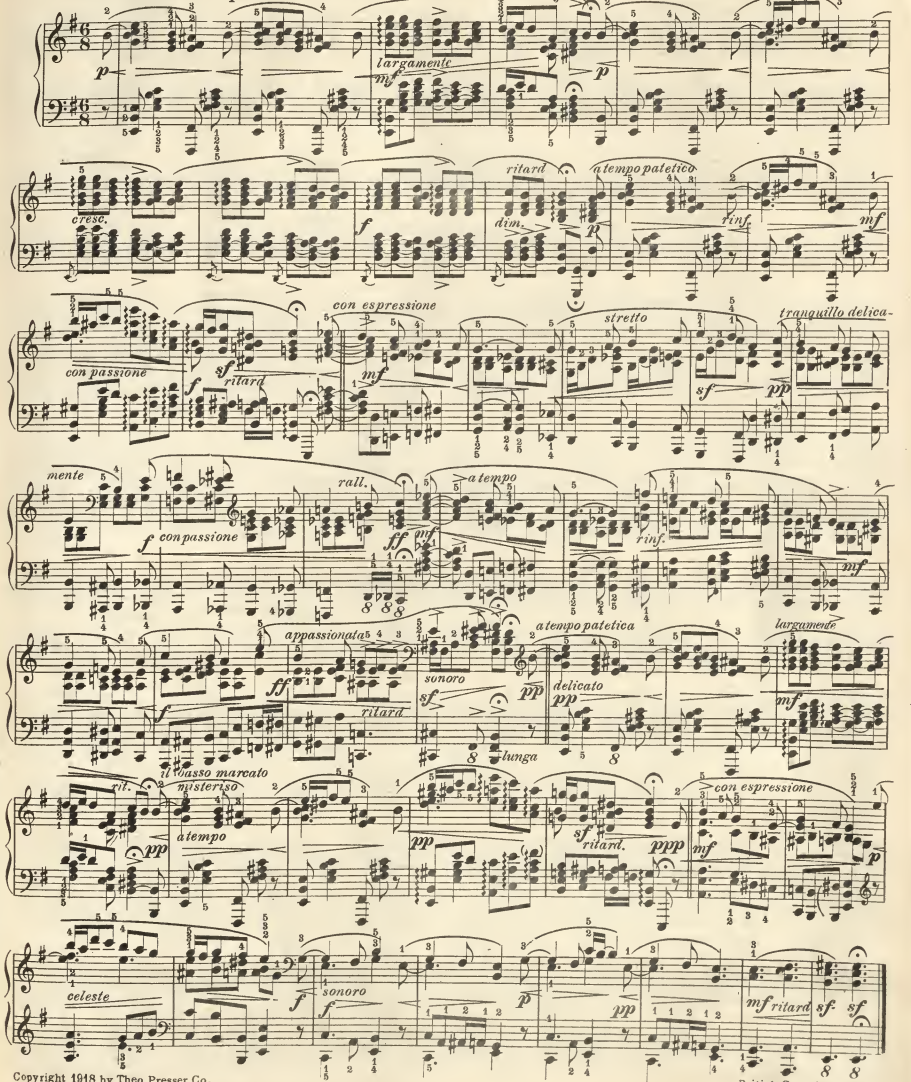
*In memory of Claude Achille Debussy*

# DIRGE

LEO OEHMLER, Op. 242

An expressive *Lamentation* in characteristic style, inspired by the demise of one of the most striking figures in modern music. Grade IV.

Andante sostenuto patetico M.M. ♩= 48



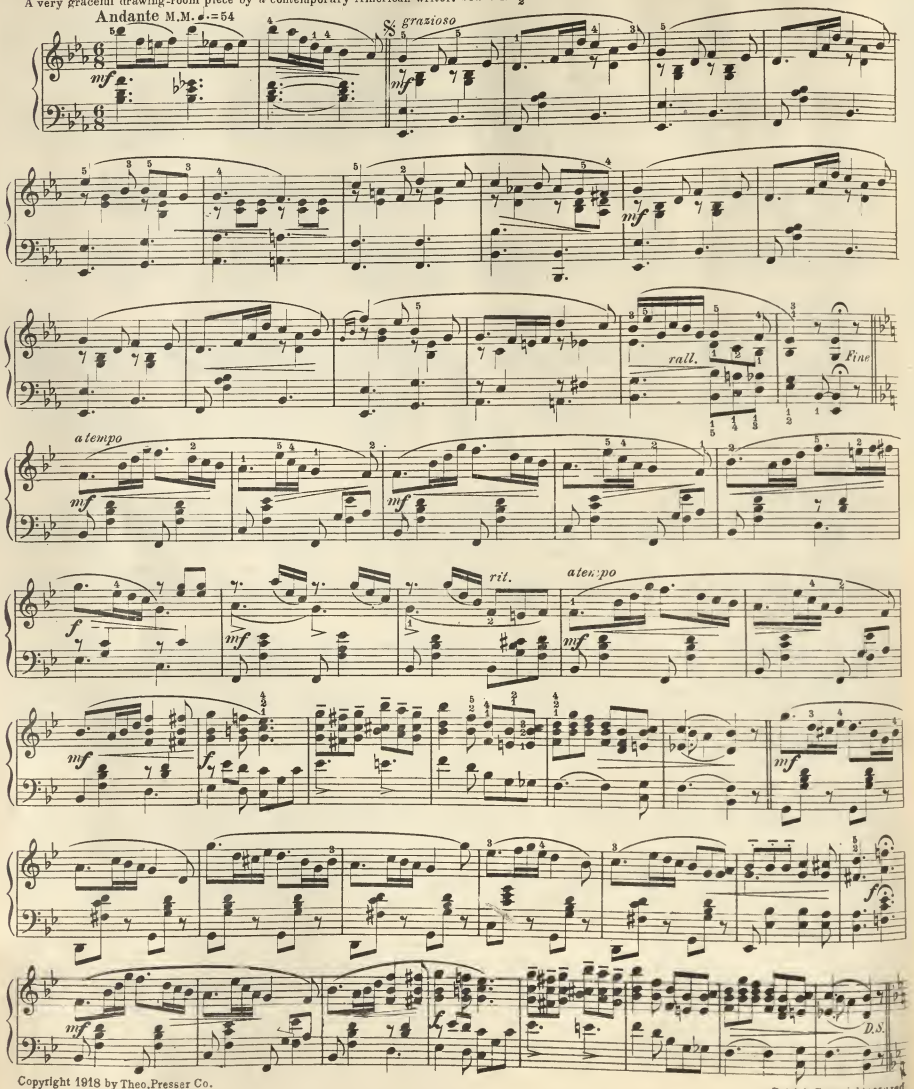

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# THINKING OF THEE

## SONG WITHOUT WORDS

NORWOOD DALE

A very graceful drawing-room piece by a contemporary American writer. Grade III½
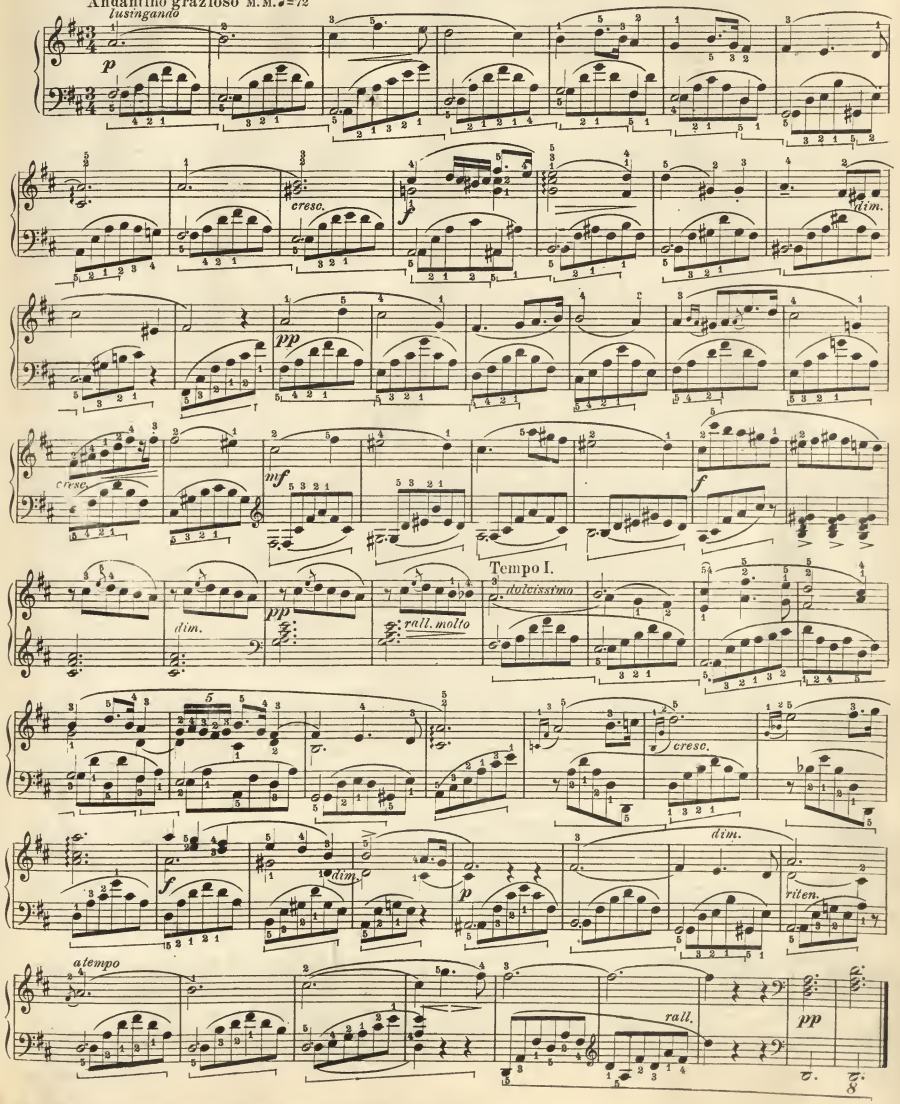



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# BERCEUSE

N. von WILM
(Born in Russia, 1834)

A charming semi-classic by a standard composer. Grade IV.

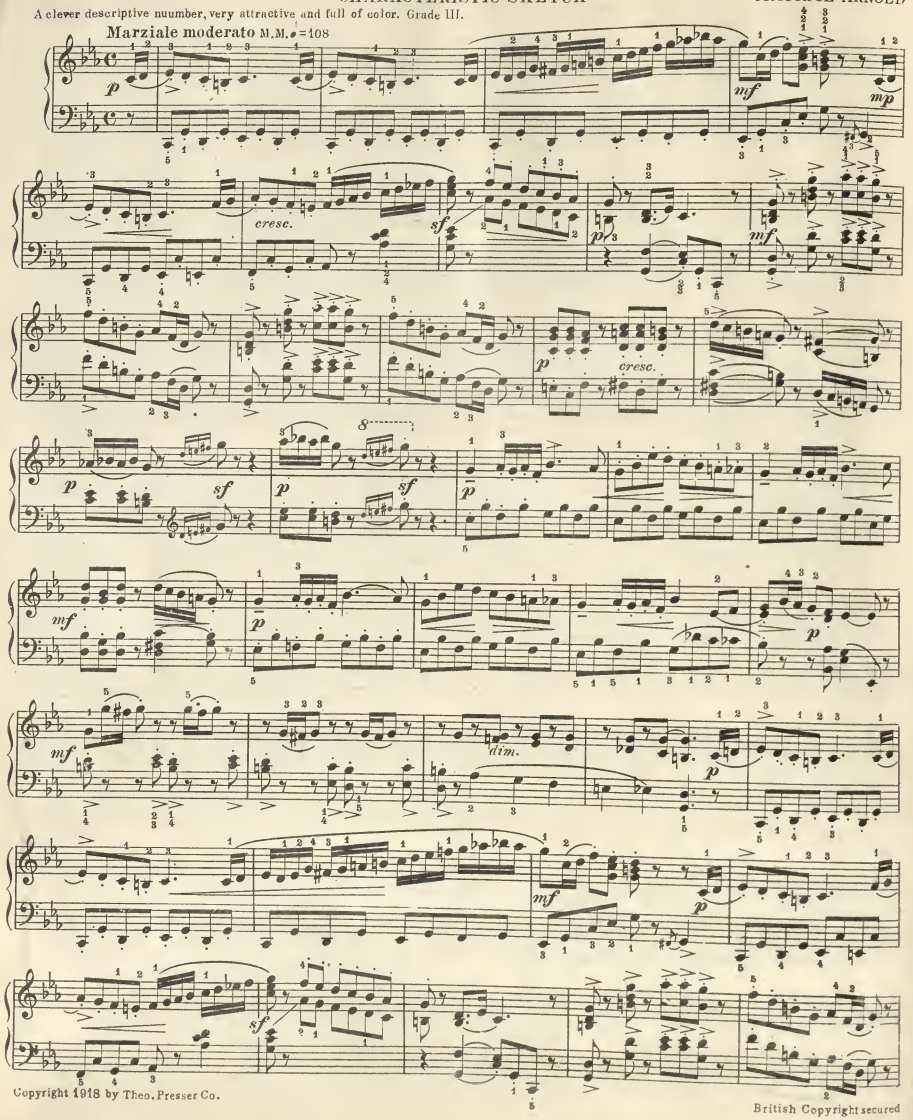


# THE BANDITS

## CHARACTERISTIC SKETCH

MAURICE ARNOLD
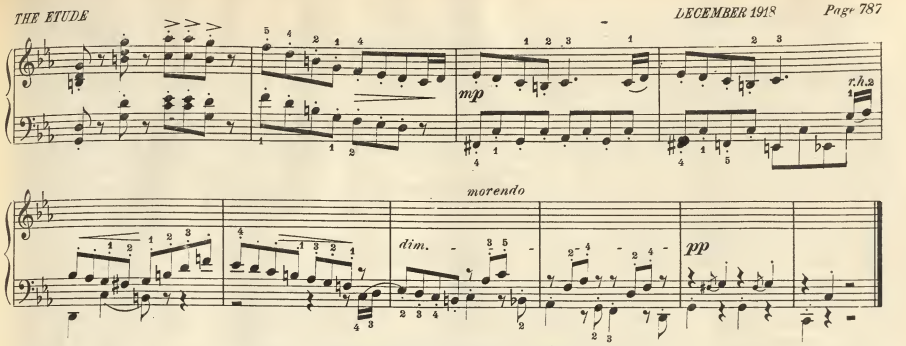
A clever descriptive number, very attractive and full of color. Grade III.




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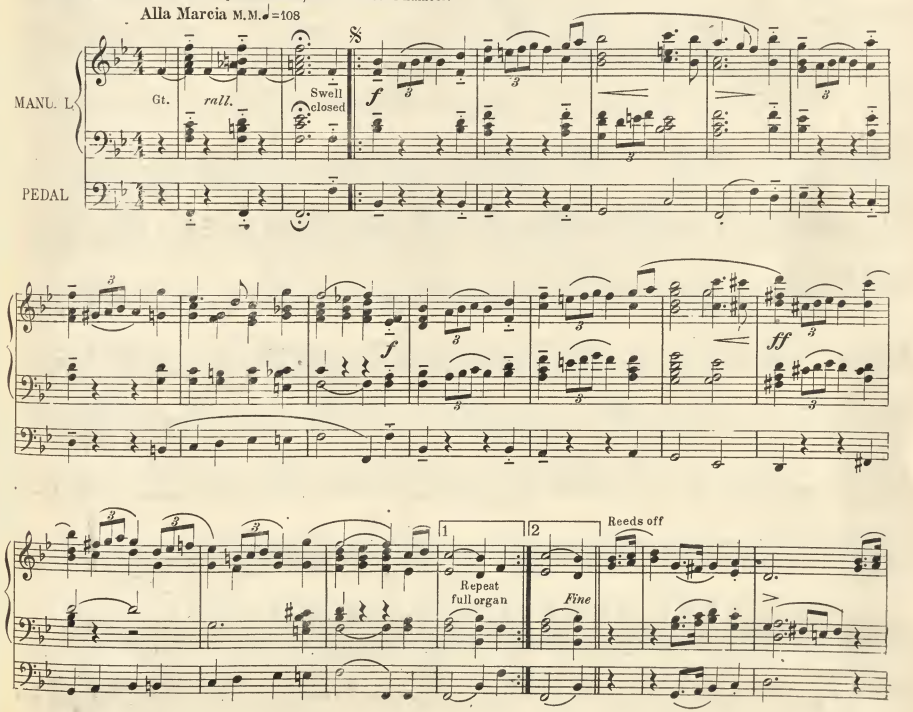



# MARCH IN B♭

Registration:
- Sw. Full without Cornopean.
- Gt. Full without Trumpet.
- Choir 8′& 4′ Flutes & Clarinet.
- Ped. Full coupled to Sw. & Gt.

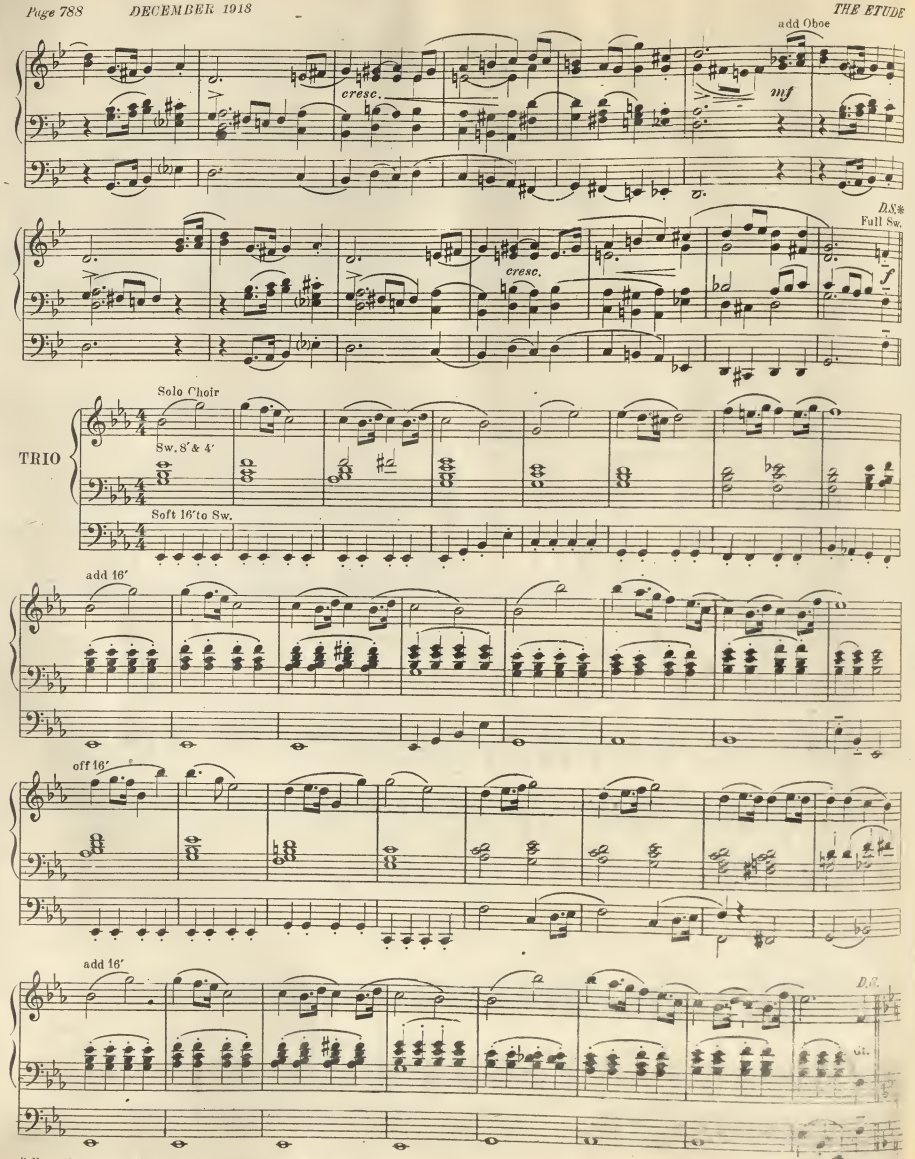
J. LAMONT GALBRAITH

Valuable as a festival postlude or processional, or as a recital number.




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* From here go to 𝄋 and play to Fine; then play Trio.
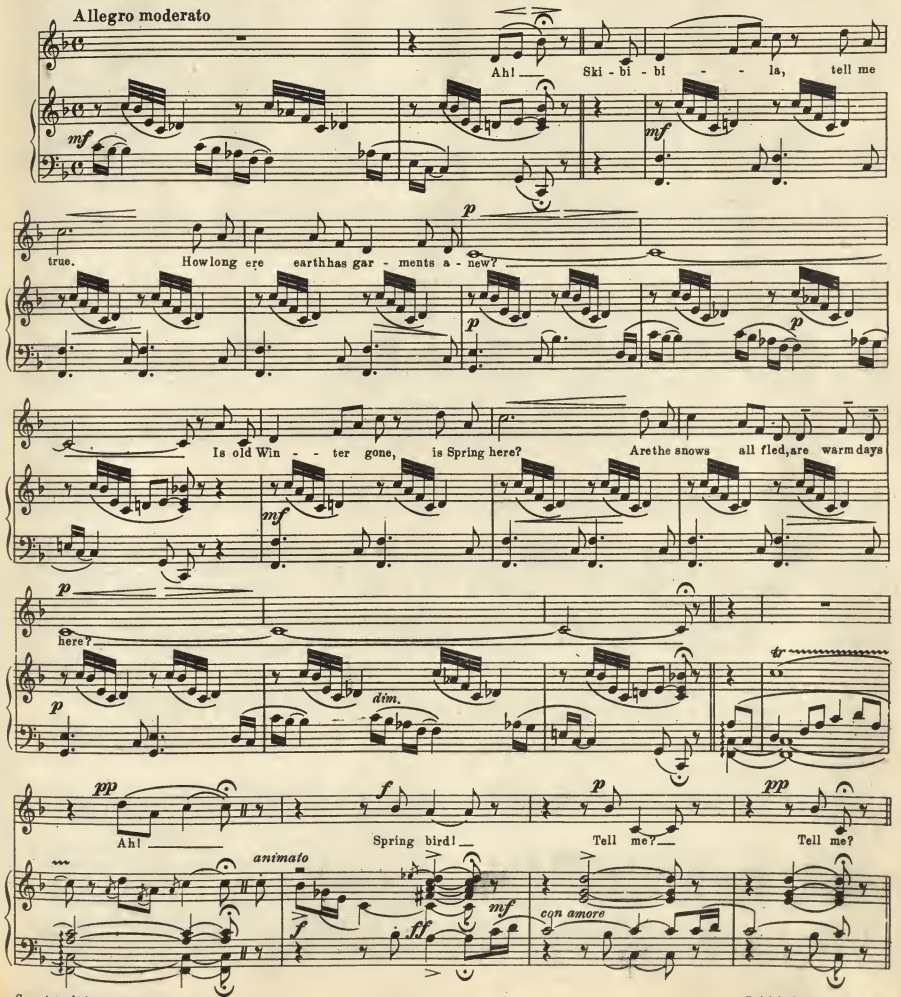


# INDIAN SPRING BIRD

## SKI-BI-BI-LA
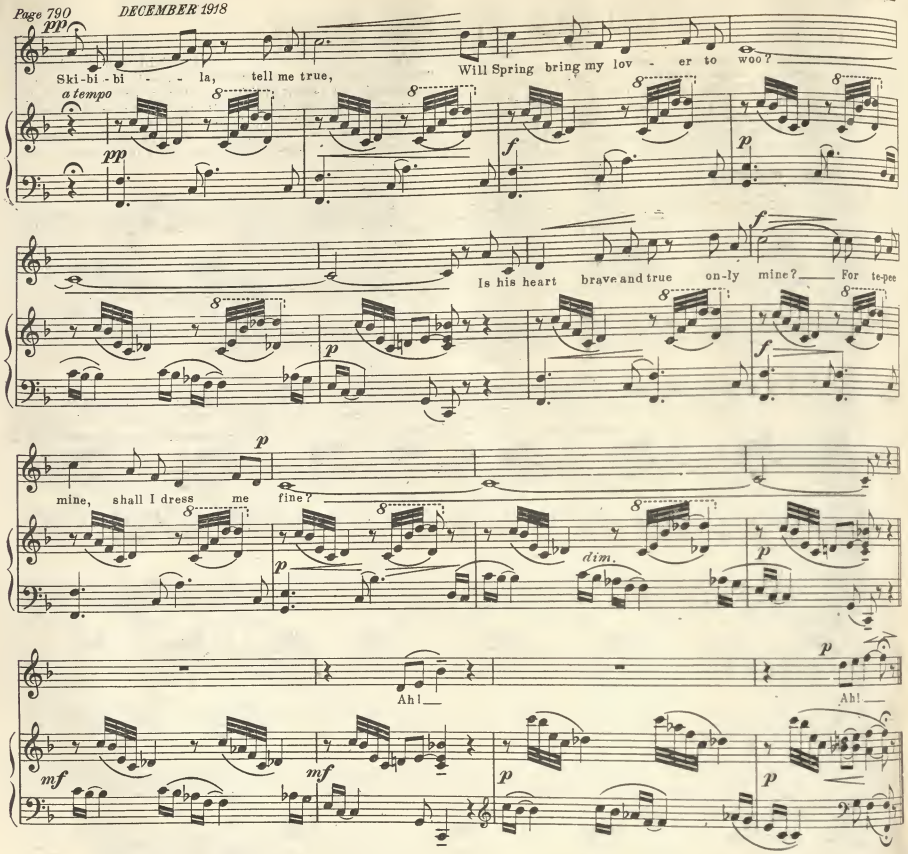
ALFRED FLETCHER THURLOW LIEURANCE

A small gray bird, spotted like a young robin, with a very black head is much regarded by certain branches of the Sioux. Like our blue bird, it is the herald of Spring, the approach of which is of far greater moment to primitive peoples than to us. When this bird, called by the Indians Ski-bi-bi-la, first appears and is heard by a squaw, she will, in accordance with an ancient custom, pick out a likely boy and send him hastily to talk with the bird, which has a curious way of answering when shouted at. The Sioux believe the bird says, "Has it returned?" (meaning Spring.) The boy must answer "No, it has not returned." Then the bird will fly swiftly back to the sources of Spring, bringing back the longed-for season.

The Indian maidens, following their hearts' promptings ask the little bird another very important question, which will be found in this song.



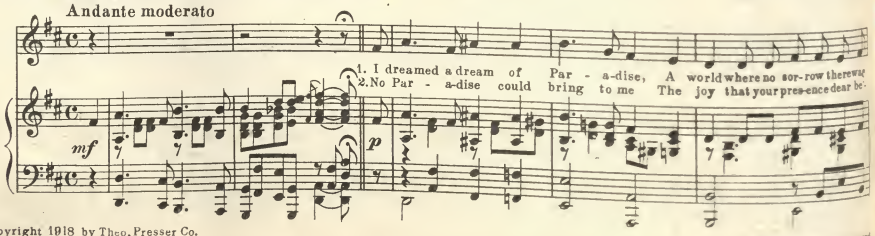

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# MY DREAM OF PARADISE CAME TRUE

HARRY D. KERR HOMER TOURJÉE

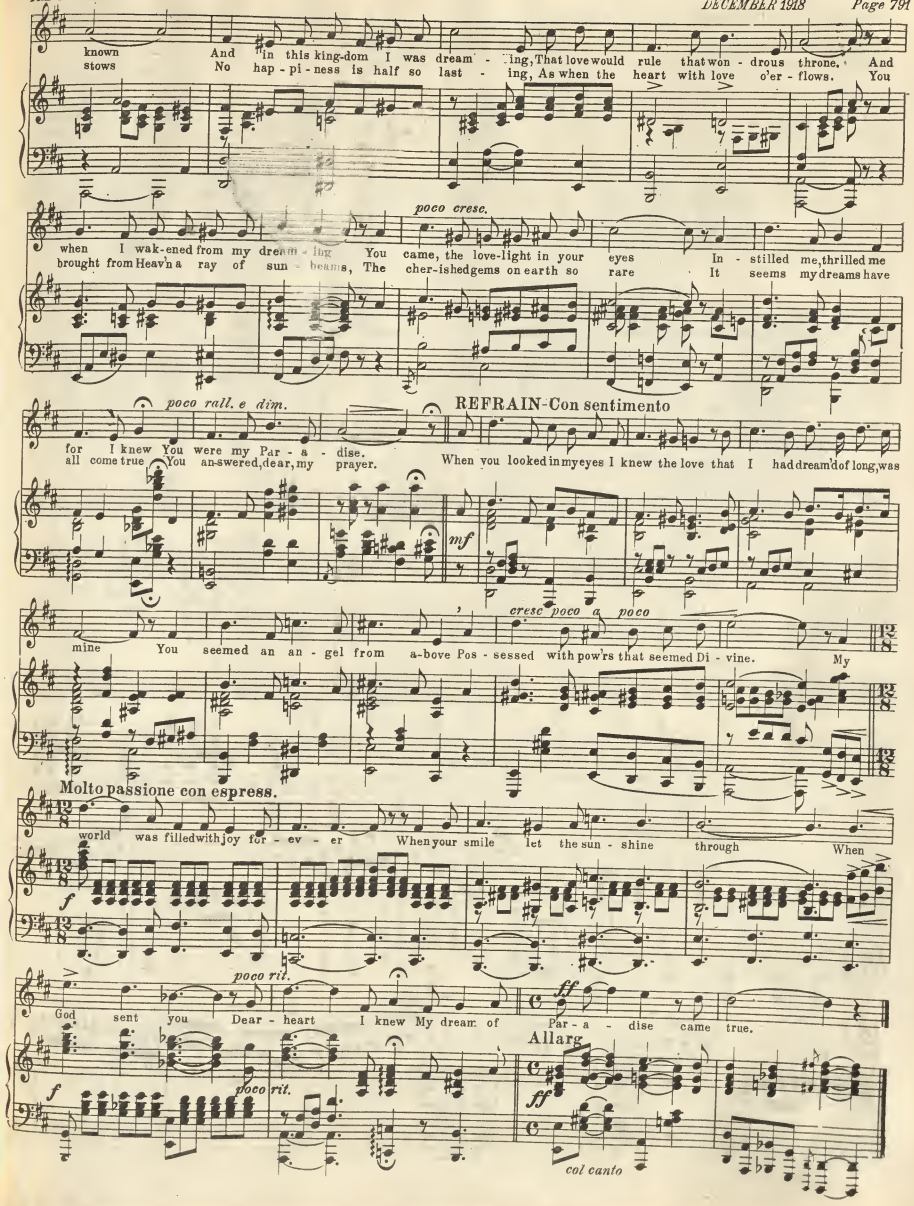
An expressive love song in ballad style with a very taking refrain.




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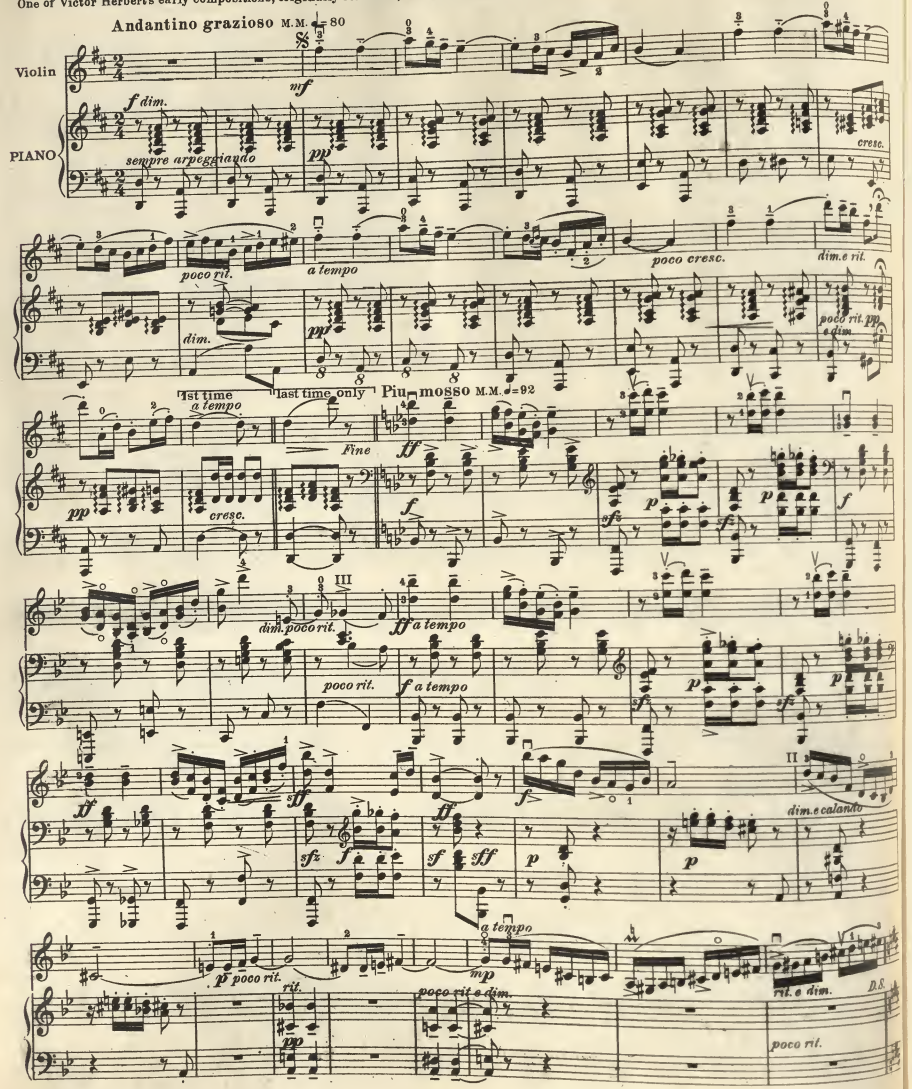




# SERENADE

*Edited by Frederick Hahn*

One of Victor Herbert's early compositions, originally for 'Cello, and still a great favorite.

VICTOR HERBERT, Op.3






## Why Men Should Study Music

By Dr. Will George Butler

HERBERT SPENCER in his essay on "Education" says: "What knowledge is of most worth? The uniform reply is: 'Science.'" But Spencer was a scientist. Shakespeare was an actor, and so his estimation of life's values is expressed in the well-known quotation, "All the world's a stage." Beethoven considered life a great musical composition whose author is God. We have seen within the last few days a lawyer strut along the street with his head high in the air, saying with each swaggering step: "I-know-it-all—I-am-it—Who-are-you?" The old Quaker was right in line when he said to his wife, "Rachel, it seems to me that every one is queer but thee and me and once in a while thou art a little bit off!"

So all of us look at the world through the eyes of our peculiar activities to perceive how extremely out of harmony everything is, and, down in our hearts, many of us prescribe our particular wares to set things right.

Every one, and especially every man, should have a more or less thorough knowledge of music. If I were a business man, a physician, a lawyer or a mechanic, I should hope to have this conviction. Some people have the same ideas about music that they have about religion. It will do for women and children but we men with our three decker brains will have none of it!

Music is a manly art, and it requires all the sturdy, masculine elements of a Beethoven, a Wagner or a Liszt to master it. I will admit that there is a great element of the feminine in it, but this is one of my reasons for saying that every man ought to have a share of it. The masculine, while it is noble, sturdy and heroic in its natural state, is likely to be coarse and uncouth without the refining influences of the arts and more especially music. There is not anything more distasteful than a masculine woman or a feminine man, but, on the other hand, a man can be too masculine and a woman too feminine. Nothing will take off the rough, coarse edges better than a knowledge of how to produce and appreciate good music.

Men should study music to make them more manly, *to give them the correct mental sex timber.*

### Music's Strong Appeal

In the second place, music should be studied by every man *because of its power of mental and spiritual purgation.* Music appeals very strongly to the heart or the emotions and to the majority of us this is the only way it appeals. As the physical heart sends its warm flow of life fluid to cleanse and purify and sustain the tissues of the body, so the emotions, if properly stimulated and rightly directed, clarify and build up the spiritual man and lift him toward the ideal of absolute purity. There could be nothing more awfully delightful than to look upon God, for all the beauty we see and hear and appreciate is simply a glimpse of its Author. He is absolute purity. Purity can be seen only through pure eyes and the Master taught, "Blessed are the pure in heart for they shall see God." The history of music is very closely associated with the history of the church because church men of all times have recognized the purifying and elevating influence of the art. When we have heard a program of elevating music we leave the place with the same convictions and resolutions to live a better, cleaner life than we have when we hear a sermon of spiritual power. It is the voice of the Eternal speaking! This introduces us to another reason why men who desire broad intellectual attainment should know the language of music.

If we think that the writers of literature comprise all the great minds of the world and that they delivered all the great messages to mankind, we are wonderfully mistaken. The intellect of a Beethoven is just as great as that of a Shakespeare. Wagner had no smaller mental calibre and Chopin and Brahms were poets of the same order as Tennyson and Browning. The messages of each of these men are of equal importance, their mediums of expression simply differing. It is as stupid for an aspirant to culture not to understand something of Beethoven as it is for him not to appreciate and comprehend Browning or Shakespeare. The man who does not appreciate good music fails to get about a third of the choice things some of the greatest and loftiest spirits have given to us.

### Fine Mental Discipline

It has been proven beyond a doubt that the activities of the mind in musical exertion are of the most complex order. So the study of music is a fine mental discipline and a splendid memory drill. Failing memory has been restored in a number of instances by musical exercise.

And then the person who can play or sing can take a most delightful trip into the realm of imagination whenever the spell is upon him.

My friend and I have good times together; my old, old friend. He is wealthy, wealthy, wealthy, and extremely liberal with all of his riches. He is old! Hundreds of years ago a seed took root and began to grow in a far distant clime. The shrub became the sapling, and the sapling grew into the tree. Through years of storm and calm, tempest and zephyr, light and darkness, heat and cold, sunshine and shadow it stood growing strong and majestic in preparation for its work. It was saturated with the yellows of the dawn and flooded with the sombre reds of the gloaming. It was kissed by the dews of the night and bathed in the sunshine of the moon. It heard the song of the bird to its mate and the discordant cry of the beasts of prey. All of these influences became the tree, and all these beautiful things belong to me, because my friend is a very dear companion. In the fullness of time a great violin maker saw that the tree was good; it was hewn down and taken to his shop and there my friend was born anew. That was in 1753 in Mittenwald, Germany, and during all these years that have passed many hands have tenderly caressed its strings, many souls have poured themselves into it and many ears have heard and understood the songs that it sang. All of this is mine! It is mine, not because I bought the instrument and paid for it, but because, through years of training and toil, I have acquired a degree of appreciation which makes it mine richly to enjoy. *And these delights are for every man if he will pay for them in the required coin.*

Then, again, music opens the mystic shrine of the memory and ushers us into that holy chamber where so many cherished experiences dwell.

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LENGTH Only 59 inches Grandette Every Inch a Grand

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O, furl us sails, stay now a while, bare trim sea rod, Your Dreams good-night
This beautiful patriotic sheet music song, "If Dreams Come True," now being widely distributed, sent for 6 cents to stamps to cover mailing. Give name of nearest music dealer and return this ad.
MILLER, 140 S. Fox St., Pittsburgh, Pa.

TWO NEW BOOKS BY OCTAVIA HUDSON
DOWN THE LINE OF CENTURIES
Counterpoint—Comprehensive
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# Department for Voice and Vocal Teachers

**Edited for December by Perley Dunn Aldrich**

*"The Human Voice is Really the Fouudation of All Music."—RICHARD WAGNER*

## Singing as a Profession

**By Perley Dunn Aldrich**

ANY one who has been connected with the singer's profession for many years must have been struck by the appalling ignorance displayed by some singers with whom they have come in contact. Many a singer has attracted attention by a beautiful voice, and perhaps a fine appearance, only to sink quickly out of sight because she could not be depended upon to "deliver the goods"—everything she sang had to be beaten into her head. Every conductor, knows to his sorrow, that such a singer has a sublime indifference to the value of notes or rests, when it comes to a performance.

If the slightest thing goes wrong anywhere, she is absolutely stranded. I recall one instance of a contralto trying to sing the *Elijah*. She got through her solos fairly well, but when it came to singing her part in the concerted numbers, such a mess! It was painful to hear her wobble about in the attempt to find her notes, and the poor conductor nearly sweat his soul out. After the performance the management refused to pay her fee and she never tried to collect it.

Now why should a singer like that receive the slightest consideration at the hands of the profession: Let me explain to the young singer what actually takes place for an operatic performance. The chorus has been rehearsing for weeks, and the day of performance has arrived. The orchestra is usually what is called a "scrub" orchestra, that is, made up of whatever material is available. As an orchestra costs much money and each man must be paid for rehearsal, only one general rehearsal with the chorus and soloists is possible, and that takes place on the day of the performance. Naturally, most of the conductor's attention and time must be given to the adjustment of the chorus and orchestra, and a soloist who does not know her music is an impossibility. If there is concerted music for the soloists, there is only time to go over it once, and no conductor would engage a singer a second time who made mistakes in her music. Why should he? If a singer is too lazy, shiftless or stupid to learn music, why should she expect engagements? There is nothing for her but little concerts, oratorio or vaudeville. The upper ranks of the musical profession are absolutely closed to her, and rightly. It is pitiful to see how some glorious voices fail utterly, simply because the singer has been too lazy to acquire a musical education. And the strange part of it is that they consider themselves mistreated geniuses.

The possession of a fine voice does not make the singer an artist, any more than the possession of a fine grand piano makes the owner a fine pianist. She must learn to play her instrument, the voice, and learn music besides. Everything that is printed on the musical page has some significance or meaning, and the young student should learn to let nothing go by on the printed page that she cannot explain. By this I mean the tempo and expression marks, sharps, flats, groups of notes, rhythms, etc. If the student would make this a rule she would soon know all the common expressions and signs.

The carelessness of some students in this regard reminds me of the young lady who, when the clerk asked her if there were too many sharps in the piece he was trying to sell her, replied: "Oh no! Beyond two I always leave them out." Now the remedy for this is for the young singer to get a good fundamental musical



PERLEY DUNN ALDRICH.

education. Either learn some instrument, or else take a thorough course in sight singing, ear training and harmony. Do not be satisfied to take a few lessons in sight singing, but keep at it until you can read well the concerted parts of the oratorios, operas, anthems, etc., at sight and follow all the changes in harmony. It is of the utmost importance that you do this if you intend to arrive at any standing in your profession.

Fortunately, this part of musical education can be taught in classes and, therefore, is not expensive. All good schools of music have classes in these subjects at very small expense, and private teachers should not hesitate to recommend their students to the schools for this work for which he has no provision. It is one of the drawbacks to private teaching that it makes no provision for general musical education, and the task of beating the melody of a song into the head of a pupil who learns everything by ear is the worst kind of drudgery. It is not art, it is blacksmithing. Of course this class of pupils is only the "bread and butter" kind and they never arrive anywhere. The young singer should bear in mind that the singer's profession is not now what it once was. Modern music is difficult in rhythm and tonality, and conductors must have singers who sing what is written on the page with certainty and precision.

As I write, I can recall singers of superb quality who have had every equipment but one, for a great career. Some have spent thousands of dollars on voice, languages and, perhaps, stage work, and yet all their music had to be hose-piped into one ear only to leak out at the other. They were too lazy to learn music, and conductors could not put up with their foolish mistakes. A conductor who has to put his opera on at eight o'clock cannot wait all day for a singer who cannot sing in time. A singer's career, like most professions, is cumulative. If the foundation is well laid, the structure grows steadily, as it is based upon solid foundation, and weathers the storm of criticism. If it is weak at the foundation it cannot grow to full completion. Therefore, I repeat to the young singer, if you are too lazy, shiftless, or stupid to get a good musical foundation, do not try for a musical career, for you will surely fail. Just get a job somewhere.

## Good Musicianship and the Singer

**By Perley Dunn Aldrich**

As an example of how essential good musicianship is to a singer, and how valuable it is at critical moments the following quotation is made from Lilli Lehman's book, "My Pathway through Life":

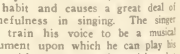
"The management sent to me, one day at noon in the year 1875, a request that I sing Irma that night in Maurer und Schlosser, and save the performance. I knew the opera well; I had sung the part of Henrietta at Dantzic, but I had never glanced at that of Irma. I consented, on condition that I should learn for the evening only what was absolutely necessary. At four o'clock I had got to the end of the duet and finale, both of them almost unknown to me, and which are very difficult, and through the first aria and dialogue; I wanted to omit the second aria. As I prepared myself to start for the opera, my dear mother said to me: 'Lilli, it is a pity that you should leave out the second aria; it is much more effective than the first; I always preferred to sing it. If you are willing, I will sing it over and over again for you, and you can learn it quickly.' No sooner said than done. Mamma sang it for me, I repeated it after her, and, at five o'clock, I was able to do the second aria.

"The conductor, with whom I ran over the role to give him my tempi, was awaiting me at the opera-house, and then I went forth to battle. The excitement that had possession of me was fearful; I staggered into the wings almost fainting after the first scene. I now see clearly for the first time what a crime it is to expect such a thing of anyone. A nervous breakdown might have been my reward for being obliging, and who would have compensated me for my health and a ruined life? I felt the strain in my limbs for many days and nights and could scarcely recuperate from it. I shall be told that I was a free agent and no compulsion was put upon me. That is true; but the temptation to save a performance is so inborn in an artist, I may say, that she succumbs as soon as the occasion presents itself."

## The Touch of the Voice

**By Perley Dunn Aldrich**

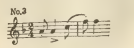
ONE often hears the word "touch" applied to pianoforte playing but not so often does one hear it used in regard to singing. But I like the term as applied to the voice, and use it frequently. Perhaps it is not just the word to use and possibly the word "attack" is better. I shall not quarrel if anyone prefers it, for it is the underlying idea and not the word that is important. By the "touch" of the voice I mean the sudden and yet gentle touch of the breath on the vocal chords that makes them sound quickly and surely. When this condition obtains, it will be found that the notes come with a certain ease and security that is most delightful to both singer and listener. If the reader will stretch the forefinger and thumb of one hand as wide apart as possible it will be noticed that the skin between them stretches a little taut. This piece of taut skin may clumsily represent one of the vocal chords. If you use both hands you have both vocal chords. Now the process of singing, in a nutshell, is to set these chords into vibrations with the breath and if this is done without any interference of the throat, muscles, tongue, etc., the result will be a good tone, other things being equal. It is of the greatest importance, therefore, that the singer learn to play upon her instrument (the vocal chords) with the greatest mastery. The good singer does this and continues to do it throughout her career. It is so easy to attack a note with a slur in a lazy sort of fashion; but it is a vicious habit and causes a great deal of untunefulness in singing. The singer must train his voice to be a musical instrument upon which he can play his notes with sureness and precision that will not only tune his notes correctly but also give an appealing quality. It is to this end that we must insist upon a good "touch" of the vocal chords, as the singer must strike the notes fairly in the center, as it were, so that the notes resound instantly and perfectly. If we take, for example, the following on the vowel "o" as in note:
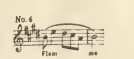


How easy it is to scoop to the top note instead of hitting it fairly. When we scoop we sing the upper note with the same mechanism as the lower one with the result that it is false in pitch or at least in color. If it is in tune it almost sounds out of tune. To overcome this, and to train the mechanism to strike the note fairly in the center, a slight pause may be used after the lower note as follows



This same principle may be applied in solfeggios or songs to illustrate clearly to the student the urgent necessity of a clean cut attack on the note until the habit of an even and sure "touch" is established. For example, in number 3 of Concone's 25 lessons we find the following passage, which is very useful in teaching a clean attack, etc. The student



should be sure that the first notes of the measure are struck lightly and a little staccato, with no slur from the last note of the measure to the first note of the next. Another good example occurs to me from the Spring Song from Samson and Delilah—



Let the student be sure that he touches the first note lightly and then lands on the longer E securely without any slur. No doubt many such examples will occur to the reader that will clearly illustrate the point. For this purpose an exercise of skips is much better than diatonic phrases—an arpeggio is much better than a scale. In a diatonic phrase, slurring from one note to another is not so noticeable, but when the interval is a fifth or an octave, the defect is magnified. If the student has difficulty in passing to the notes of an arpeggio, a slight pause may be made between the notes until the touch of the breath on each note becomes clear and definite. Then the pause may be dispensed with. To put it in other words, let the arpeggio be sung semi-staccato until the singer perfectly comprehends the "touch" of the breath on the note.

This all sounds so simple when written down on paper, but it is by no means easy to acquire, and our modern singers do not sufficiently realize its importance. Our modern singing has such a tendency toward declamation and breadth rather than beauty and finish, that our singers easily neglect the little things that made the older singers great. This delicate touch is absolutely necessary to preserve the youthful freshness of a voice which is its greatest charm, and no singer should neglect for a single day a certain amount of practice to keep this "touch" easy and sure. So many singers devote too much time trying to increase the power of their voices rather than keeping their technic perfect. This freshness and charm rapidly disappears if the voice is forced beyond its natural weight and power. An excellent plan is for each singer to have one or two arias of the old school, Rossini, Bellini, or Donizetti, which he practices every day. Plançon, the great basso, told a pupil of mine that every day of his life he sang an air from the Magic Flute and some of Concone's Forty Lessons. If I may be personal, I might say that if I feel my voice losing its "touch" I practice an air from Rossini's Mahomet 2nd over and over, one phrase at a time. Every singer will have places in his or her voice that will be difficult to control, the baritone perhaps on D or E flat; the tenor, F or F sharp; the soprano, E and F; the contralto, D, E flat or E. By gratefully working these points out in one aria, over and over, the voice finally finds its channel. If by reason of overwork, the voice seems forced, return to the same aria for careful practice. This gives the singer something to "tie to." If the voice is well established on this one aria, especially the weak points in the register, the singer is more liable to remember the feeling and "touch" of the notes on this one aria which he has so assiduously practiced. No voice can keep its freshness and beauty if it is continually forced, and a very sure way to keep to the perfect "touch" of the notes is to return continually to the one starting point in one aria, as I have already stated. If I may again be personal, I made my voice out two arias: Vision Fugitive from Herodiade and Eri Tu from the Masked Ball. For a long time I used them to keep my voice in good form, but I finally found that I needed very much to have a stand-by with more execution. Since then I have used the old Rossini aria that I have already mentioned. This aria gave me the lightness of touch so very essential to the freshness of the voice. In closing let me mention one or two arias for each voice that are very useful for that purpose.

Soprano:

Ah, Fors e Lui. Traviata. Verdi.
Del Vieni non Tardar. Figaro. Mozart.
Mad Scene. Lucia. Donizetti.

Alto:

Ah Quel Giorno. Semiramide. Rossini.
Di Tanti Palpiti. Tancredi. Rossini.

Tenor:

Ecco Ridente. Barbiere. Rossini.
Il Mio Tesoro. Don Giovanni. Mozart.

Baritone:

Sorgete. Mahomet 2nd. Rossini.

Bass:

O Tu Palermo. Sicilian Vespers. Verdi.

## A Creed

**By D. A. Clippinger**

I believe in the present. It alone has possibilities. The past is dead and the future is yet unborn.

I believe art is the expression of the life of a people, and its value must be determined by its effect on the people.

I believe in the prophets, especially Isaiah, Bach, Beethoven, and Brahms.

I believe the people who are crying about the lost art of singing should study awhile with a good teacher. They wou'd discover their mistake.

I believe the classics should form the basis of every singer's study; but I have no contention with him whose soul longeth for ragtime. Some time he will want something better.

I believe it is wisdom not to pass judgment too hastily on the works of a new composer. Many have lived to be ashamed of what they said about Schubert, Wagner, and Brahms.

I believe that negative teaching is wrong. The lesson hour should not be used in picking flaws in the student's work, but in helpful suggestions and in showing him the better way. What the pupil needs is a better model, and if the teacher does not furnish it he is not teaching and has no right to collect tuition.

I believe this creed is fairly good as far as it goes, and I will try to live up to it.—*From Studio Notes No. 2.*

THE rank and file of singers do not seem to know that a *tone* conceived simply as a musical pitch *without* the vowel which belongs to it cannot be perfectly in tune; that a *vocal* tone has to become *in tune with itself;* that each vowel must be *attuned* to each pitch of tone, otherwise there will be no accord between them. In other words, the vocal sound must be conceived as *vocal* or vowel sound and not simply as musical sound. This lack of knowledge is answerable for much of the imperfect intonation with which musical ears are offended.—C. K. R.




# Christmas Music

*A Selected List for*

## Choirmasters and Church Singers

### ANTHEMS

For Mixed Voices Unless Otherwise Specified

15570 Angelo Message, The...R. M. Stults .12
10672 Arise, Shine .....J. E. Roberts .12
10964 As With Gladness Men of Old (Women's Voices)...W. Berwald .12
10975 Bethlehem .....R. S. Morrison .12
6278 Bright and Joyful Is the Morn. T. D. Williams .15
10141 Christ the Lord Is Born Today (Violin ad lib.).....Gottschalk-Dressler .15
10746 Christians, Awake.....R. M. Stults .15
10974 Christians, Awake.....Wm T. Meyer .15
5981 Come and Worship (Sop. or Ten. Solo, Violin Ob.).....W. Dressler .18
10462 Coming of the King, The R. M. Stults .15
5980 For Unto You Is Born This Day Trowbridge .15
6079 Glory to God.....A. Rotoli .20
10805 Glory to God in the Highest W. H. Eastham .05
10627 Hark! What Mean Those Holy Voices W. H. Neidlinger .15
10196 He Shall Be Great..A. W. Lansing .15
10470 Holy Night, The.....E. A. Mueller .10
13564 In Bethlehem a King Is Born W. Berwald .12
10060 Jesus Christ To-day Is Born Eduardo Marzo .15
10999 Joy to the World.....R. M. Stults .15
10228 Joy to the World.....W. Berwald .15
10137 Message of Christmas .A. W. Lansing .15
10197 Message of the Bells, The C. B. Blount .15
10374 Nazareth (Four-Part Chorus for Women's Voices).....Gounod-Warburst .10
10747 New Born King, The...R. S. Morrison .15
10748 Of the Father's Love Begotten Norwood Dale .15
10468 O Holy Night (Four-Part Chorus for Women's Voices)...Adam-Warburst .05
10952 O Thou that Tellest...E. H. Pierce .15
10449 Shout the Glad Tidings F. H. Brackett .15
10720 Silent Night (Tenor Solo and Men's Quartet or Chorus)..Arr. J. S. Camp .05
15557 Sing, O Heavens.....F. A. Clark .12
10304 Sing, O Heavens.....Handel-Eastham .05
10146 Sing, O Heavens.....J. B. Grant .15
10182 There Were in the Same Country J. Bohannan .15
10604 There Were Shepherds..J. C. Marks .15
10218 What Sounds Are Those....D. Bird .15
10507 While Shepherds Watched H. P. Burleigh .20
10577 While Shepherds Watched A. J. Holden .12

### SONGS

The asterisk (*) indicates that the song is published also for other voices. In ordering please specify the voice you wish

15932 Angel's Message, The ..F. A. Clark .50
8050*Angel's Refrain, The (Violin Obbligato) .....A. Geibel high .50
6989 Angel's Song.....A. F. Loud med. .50
5249 Away in a Manger, Op. 7, No. 2 E. N. Anderson med. .30
13529*Beckoning Star, The..Neidlinger high .60
4148 Before the Shepherds (Violin and 'Cello) .....Sudds high .50
4488*Bells of Bethlehem.....Tracy high .50
4488a*Bells of Bethlehem (Violin Obbligato) .....Tracy high .60
12810*Calm on the Listening Ear of Night Sydney Thompson high .60
2623 Christ is Born.....Louis med. .35
14963 Christmas Dawn..E. R. Kroeger low .40
3705*Christmas Morn.....Wooler high .50
8760 Christmas Night.....C. Minetti high .50
7035 Christmas Pastoral.....Fontius low .50
4986 Come and Worship.....Dressler med. .50
12718*Dawn of Hope.....Shelley high .60
8066*Gloria in Excelsis...A. Geibel med. .50
12543*Glorious Morn.....Neidlinger high .60
5330*Glory to God (Organ Obbligato) A. Rotoli high .75
9230 Glory to God.....Stults high .60
12401*Glory to God..Julian Edwards high .60
9706 Glory to God.....Wolcott low .50
8046*Hail Glorious Morn (Violin Obbligato).....A. Geibel high .60
12234*Hail to the King..H. T. Burleigh high .60
3702*Heralds of Heaven (Violin Obbligato .....Schnecker high .60
8048*In Old Judea (Violin Obbligato) A. Geibel high .60
5246 It Came Upon the Midnight Clear Lansing high .50
4150 Little Christmas Song, A (Duet for Sop. and Bar.).....W. Berger .15
5348*Lord of Ages, The....E. Holt high .50
6994 My Guiding Star H. J. Wrightson med. .40
14812*Nations, Adore .....H. R. Shelly .50
15987 O Holy Child of Bethlehem R. M. Stults .50
6570 (O) Night Divine.....Jordan high .50
7437 Our Saviour and King F. H. Brackett high .50
14797 Ring, Ye Merry Chimes Olga Dellafield med. .25
12583*Prince of Humanity.....Neidlinger .60
9729 Saviour Christ, The..P. Douglas Bird .60
14067*Shepherds in the Fields Abiding Barnes .60
8068 Sleep Sweetly, Babe of Bethlehem (Violin Obbligato)..A. Geibel low .50
9282*Song of Bethlehem....Minetti high .60
13900 Song That Will Live Forever..Petrie .60
7526 Song the Angels Sang, The Stults med. .50
9729 Star of Bethlehem.....Lerman .60
5432*Star of Peace.....Parker high .60
13321 Star of Bethlehem, The L. Plogsted med. .50
14226 The Wondrous Story R. M. Stults med. .60
8057*Three Visions, The.....Geibel .60
5838*Wake and Sing.....Sulter high .50
5434*When Heaven Sang to Earth H. Parker high .75
8708 While Shepherds.....Gilchrist high .60
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## Registers

### A Reprint From Vocal Economy

By Perley Dunn Aldrich

MANY years ago I committed the crime of writing a book on Vocal Economy and Expressiveness. Much in the book I have entirely outgrown. Charles G. Ames, a well-known Unitarian clergyman, once remarked in a sermon: "A man who boasts at fifty that he believes the same that he did at twenty-five is as much as to say that he is as big a fool as he ever was."

I venture, however, to reprint here the chapter on REGISTERS, with some slight changes, as it still seems to me to contain some valuable ideas:

The old masters discovered certain facts about the voice that are not to be disputed. One of these facts is, that voices were not alike in color from top to bottom.

It was discovered that, when the vocal bands were set into vibration at different degrees of pitch, the fluttering of the tone varied its position. Sometimes it seemed to be on the teeth, then in the chest, and then it seemed so elusive that it could hardly be located.

It is generally conceded that the old masters made all their valuable discoveries about the voice through what their ears told them. They depended entirely upon what they heard and, as they were gifted with a specially high artistic sense in regard to tone quality, they were able to recognize correct adjustment when they heard it and then, perhaps, to analyze some of its causes. It was probably the fact that they heard a variety of tone colors in the voice that led them into the study of registers. They were certainly right in supposing that the flute-like head notes could not be made with the same muscular adjustment that produced the warm and passionate chest voice.

Modern scientific study has also shown us that the action of the musical instrument differs in different parts of the voice, and apparently a series of notes is produced by the same muscular action.

The older master preferred to name these series of tones according to the reverberation of the voice and he called them the chest, medium and head registers.

The modern scientific teachers have felt these names to be unworthy of their science and they have called them into thick, thin and falsetto registers according to what they thought was the action of the vocal bands in producing them. Theories have also been brought forward to prove that there are no registers at all. One of the difficulties in accepting the theories of scientists is that the scientist is usually less competent from the art point of view and he has often drawn conclusions from tones which a sensitive ear would discard. We may, however, accept it as a fact that there are "registers" in the voice. The question then comes to us, what shall we do with them? Shall we obliterate them? We can do so by insisting that the action of the medium voice is the only correct one and we shall be able to force a few high notes and "grip" a few low ones and the voice will then sound somewhat alike from top to bottom. This process only allows good notes in the middle while those on either side are quite out of adjustment.

On the other hand, the sensitive ear yearns for a variety of tone color in the voice. Nature never makes a rainbow all yellow or blue. Neither is it yellow and blue in blocks of color; but, although each color may be found in its perfection, it is not possible to tell where one leaves off or the other begins. *A voice is a rainbow of sound.* So the notes must glisten throughout tears of emotion in their own natural luscious color and our only care need be that we do not try to define the color in artificial lines.

We certainly lose much of effectiveness if we deprive any part of the voice of its right to speak out in its real color. On the other hand we dare not block it out into a series of notes and insist that our voices shall be like sample color cases—oblong blocks of red and blue.

It has always seemed to me that our only solution of the problem was gradation of color. Perhaps we do not need to worry much about it anyway, for we know quite certainly, that if the breath attacks the vocal bands with the right touch, the registers will speak correctly of themselves.

We may have made the mistake of supposing that we can block out the voice and mould it according to a theory. If we have done this we have certainly failed with some voices. The character of the different portions of the voice are valuable to the artistic ear and it is failing to understand certain portions of voices that often leads us to mistake the character of the voice as a whole.

If, for example, we do not comprehend the lower voice, known as chest register, we shall fail to give our real Mezzo Sopranos their full measure of expressiveness. The lower notes instead of being rich and mellow will sound only hard and metallic or weak and colorless. The peculiarity of the lower voice is the great looseness we must gain in order to give freedom of action to the bands in vibration. The vocal bands must lie in such looseness that they flap back and forth like lazy sails in the wind. The head voice on the contrary has a more spiteful flap like the pennant at the top of the mast. Its motion is shorter and quicker but just as loose.

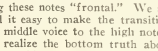
But this lazy flapping of the chords in chest registers produces, naturally, a much greater stir in the air; hence the result in the reverberation is a lusty "boiling" in the chest. The deeper the note the deeper the boiling and the fuller the note the greater the reverberation.

The medium voice differs in character from the chest voice as one string on a violin differs from another. We may without much trouble push it up higher or carry it lower. The fact that we may do this so easily leads us into error.

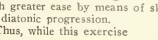
We too often allow pupils to force the medium voice too high with a harsh quality to the ruination of expressive head notes.

The "touch" of the breath to the notes—from D sharp to G—is something that ought to occupy the ordinary soprano for months. Great care must be taken not to sing these notes "frontal." We shall not find it easy to make the transition from the middle voice to the high notes unless we realize the bottom truth about head notes which is delicate touch. I have found that pupils almost invariably make a transition from one register to another with greater ease by means of skips than by diatonic progression.

Thus, while this exercise



would be found quite difficult and even impossible at first, this one,



would be found quite possible.




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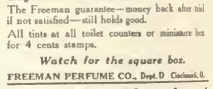
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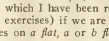
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Perhaps it helps, as much as anything, to get one or two good notes in the middle of a register as examples for us to work from. For example, in the soprano voice (to which I have been referring in the above exercises) if we are able to get good notes on *a flat, a* or *b flat.*



in the medium voice, we shall have something to work from. Then in the head voice we shall look for *g* or *f*



The *g* is usually the note that gives the purest head voice.

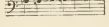
What is true of the soprano is also true of the tenor in another form. The forcing of the so-called medium notes of the tenor voice to the very top is sure to be very disagreeable to the listener and very wearing to the singer—not to speak of the uncertainty of tuning. The tenor must learn to use the so-called "mixed voice" as the soprano does the head notes and he must carry it down over that dreadful chasm in his voice



until the right attack is acquired *however long it takes.*

And here it may be well to suggest to the student, that the fact that these high notes are weak at first need not cause him anxiety. If they have the vitality that comes of correct attack he is on the right road. The utmost patience is required to develop *expressive* high notes.

The baritone voice often suffers from forced notes from *b flat* (or *a flat*) upward.



## Inertia in Music Study

By C. W. Fullwood

INERTIA at a certain state of a pupil's progress in music study is one of the hard things a teacher has to combat.

"Inertia," according to the familiar dictionary definition, is that property of matter whereby it tends to remain at rest, or, if moving, to move in a straight line.

Considering the music-student to be the "matter" under discussion and interpreting a "straight line" to represent a "rut," the application will be self-evident.

In the first flush of desire and enthusiasm the pupil will begin, but when confronted with the tedium of practice and concentrated study the purpose and ambition wanes.

He is a poor physician who will diagnose a disease and not suggest a remedy. Let the writer give a bit of his experience. He has had quite a number of pupils who at different stages of their study succumbed to this insidious affliction, but by persistent, enthusiastic work he has aroused the pupils' minds to renewed zeal. The results were achieved by heart-to-heart talks, a change of teaching material, and a cheerful, optimistic study of the pupils' talents, capabilities, limitations and environments.

Speaking in the vernacular, "to get down to brass tacks": Two years ago he procured an "On Sale" package of studies of different grades. Where pupils had been using Czerny, he gave them Sartorio, for Koehler he substituted Clementi, Schmidt or modern studies in the same grade. The plan worked even beyond the writer's expectations. The pupils took to the new studies with vim. Indeed the writer felt within himself a thrill of renewed energy and enthusiasm by getting out of the rut of the old methods.

The old studies are all right in their place, but a physician often changes his method of treatment of a patient, the teacher should change old habits of thought and former methods of tuition.

To further particularize: Matthew's *Standard Course of Studies* is very good, but never use without interspersing other material. Volumes IV, V and VI are especially good after the routine of earlier studies.

In the first grades the writer has used, with excellent results: *First Steps in Pianoforte Study,* Landon's *Foundation Materials,* studies by Streabbog, Sartorio, Lambert and others, alternating with simple melodies, in sheet music form. These melodies often make a refreshing break in the work of the first and second grade, and the pupil feels he is getting somewhere when teacher gives him a "piece." Thus inertia will often yield to heroic changes in methods of teaching.

Perhaps the first cause is lack of good attack. Then the modern system of using what are called "closed tones" is certainly very detrimental as they are often taught. Too much pressure forces the chest notes until they are too "open" (as they are called) and then the singer is allowed to modify his vowel "ah" into "er" to "cover" this open quality.

Head notes are the most elusive of all. So little time is required to produce them that there is comparatively little flutter in the air and the reverberation or "location" of the voice is therefore much less easily recognized. We cannot expect the same amount of "stir" in the air with this small amount of breath that we find in the chest voice for example.

It must be true that various parts of the voice have special needs in the matter of breath pressure which, if not attended to, will of necessity make it impossible for them to work accurately. The child will stagger under the burden of a man. The head voice will shout and sound like a steam whistle under the pressure of the chest voice.

Perfect register action therefore is brought about by perfectly adjusted attack. It is absolutely necessary, therefore, that we study attack with the greatest possible seriousness that we may be able to feed to the vocal bands only the amount of air that is needed for that particular note and not create false register action by overblowing.

Of course, the final view we must take of all matters of art, is the artistic one. That which is recognized among all great teachers as artistic is right however we may thorize to the contrary. The variety of tone color which perfect register action gives is one of the things which makes an artist great. The pure head tones of the soprano are capable of expressing certain emotions with that ethereal quality that nothing else in the human voice surpasses. The chest voice will give her the ability to express other passions which to the head voice would be impossible or ridiculous. How naturally a command or despairing sorrow is expressed in the chest voice.

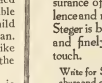

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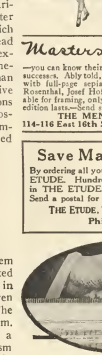
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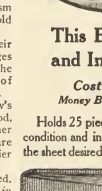


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# Department for Organists

Edited for December by DR. WILLIAM C. CARL

*"The eloquent organ waits for the master to waken the spirit."—DOLE*



## The Spirit of France in Organ Study

By Dr. William C. Carl.

THE prompt response of the French soldier has astounded the world. The marvelous art of the French organist is exciting the same attention. The spirit of France prevails to-day and predominates our musical life and activities. Why is this so? The French as a nation are ever on the alert, but at the same time guard an enviable repose. They possess qualities that are of the highest value to the artist, and we as a nation have much to learn from them. In the French organist one easily observes the instantaneous attack and release of the key. The marvelous clarity heard in all the voices; the extraordinary phrasing; the brilliancy of execution; attention to the minutest detail; the care bestowed upon the nuance, and all forms of poetic expression; the balance of tone in registering; and the seriousness of purpose—all these and many more salient qualities are to be found in the French organist.

The three visits of Alexandre Guilmant to this country did much for the advancement of organ music. The present tourneé of Joseph Bonnet is demonstrating above all, that the American people like the best in music, and are interested in what has been written for the instrument much more than what has been transcribed for it. Mr. Bonnet proves that there is ample in the repertoire for the organ for all purposes including church and recital use, and right he is. There is a wealth of material easily obtainable and it is only necessary to secure it. Mr. Guilmant said repeatedly that the nobility of the organ should at all times be preserved, and urged that the music written for it should be played just the same as is that of pianists, violinists, 'cellists and all others in the world of music who perform the music composed for their respective instruments. The highest ideals are being upheld in the work of Joseph Bonnet and the spirituality of his extraordinary art; the mysticism and genius displayed in all he does, together with a combination of the innumerable qualities which the Frenchmen possess, makes it well worth while for the organ profession of this country to stop and make a keen observation of the lofty methods and noble example he is presenting to us.

To those who are about to take up the study of the organ, as well as a still larger number, those who wish to better their musical status, the question presents itself, what is necessary in order to raise the standard of the playing to a higher artistic level?

### How to Start

In order to gain efficiency, a system or method should first of all be decided upon. As a plan to adopt for those who cannot be guided by an experienced teacher, it is indispensable to acquire as thorough a knowledge of the pianoforte as is possible before taking up the organ. The technic of the instrument, the instantaneous attack and release of the note, and a facile command of each individual finger must be mastered before proceeding further. This is much easier to acquire and more effectual than on the organ and saves a tremendous amount of time. It is also highly advisable to study the inventions and well-tempered clavichord by Bach to gain independence between the hands and to become familiar with the polyphonic style of writing as a prelude of what is to follow later on. In any event the technic which can be gained from piano study is the only logical way to prepare for entrance to the organ loft. Once the door is open, the touch of the organ should be mastered. It is the first step taken by the pianist; the violinist learns his positions; and the vocalist how to place the voice; therefore why not have the organist learn the touch of the instrument he is to play? The legato, so absolutely indispensable and difficult to acquire, should occupy a large amount of each day's practice. Great stress should be exercised in the attempt to master it, and a large amount of patience will be needed, as it is a long and difficult road to climb. However, perseverence and determination stand for a good deal, and the serious student will possess these. The staccato can be combined with it to a certain extent especially in gaining the instantaneous attack of the note. Its success, however, depends on how well the legato is first mastered.

### How to Plan the Work

First and foremost, learn to concentrate. Nothing can be accomplished in any of the arts or sciences without being able to keep the mind absolutely fixed on the work. It should be taught to children and developed with the same care as is given to the other subjects studied in our educational institutions of learning. To gain independence between the hands and feet begin the study of trios immediately—first those that are simple and easy, advancing as the progress warrants. As the trio represents three individual voices, each part (or voice) is to be studied separately. Afterwards join each two-parts together, and finally the three voices at the same time. A trio should not be abandoned until absolutely learned, and the three voices heard by the student when executing it. This gives an introduction to the king of instruments that spells success, and the chance of eventually becoming a player of intellectual attainments. There is much to be gained by scale-work. Not only with the feet alone, but by combining them with the hands in all possible positions and combinations. The action of the feet is also as necessary to acquire as for the hands, and this too must be added to the daily schedule.

Make a program of the work for each day of the week, and follow the schedule to the letter. Never be late to the lesson, which at best, is none too long, and conversation on current events should never enter into it.

### How to Practice

Volumes have been written on this subject. Teachers have attempted to explain until their voices became hoarse. How many have heeded their rules and words of wisdom? There is only one way to gain an artistic result from study in any branch of music, and that is to practice slowly; then more slowly; and afterwards still more so. By that is meant Adagio (not Andante), but so slowly that each individual note is given its exact value, hands separately, then together. Afterwards the feet alone, then in combination with the hands. Each phrase should be studied separately and not passed over until sufficient repetitions have been made. Not only must a slow tempo be adopted when starting a new etude or piece, but continued each and every following day. The greater the artist, the slower is the practice.

Works of moderate difficulty should not be despised. It is far better to play a first grade piece artistically than a fifth grade badly. The trios lead up to the Six Organ Sonatas which Johann Sebastian Bach wrote for his son Wilhelm Friedman to practice to enable him to perfect himself in organ playing. These should be the daily menu of every organist, for these are the works that will not only make him great, but keep him so, and in addition enable him to better understand and interpret the preludes and fugues, which should always find a place in the schedule of all serious-minded organists.

### How About Registration?

Registration should not be studied until the ground work of organ-playing has been gained. If attempted too soon, there will always be hesitancy and the phrasing will be interrupted each time a change of combination is sought after. There should be symmetry and poise the same as is maintained in orchestral playing, and this is possible to acquire readily if one is prepared for it. A large help is in listening to the world's greatest organists, and in becoming familiar with the best in organ music. Attendance at orchestral concerts gives an idea of tone color and should always be taken advantage of. Study the mechanism of the instrument, and know exactly what each set of pipes represents. Then the art of combining them will depend on the ability of the player and his artistic taste.

### The Organ

The success of public performance, following systematic study, will naturally be greater if the organ is of a character to respond to the demands made upon it. If a concrete or solid base is required for good organ-playing, no less is it needed in organ building, whether the instrument be intended for church or concert purposes. There must be in the specifications plenty of diapasons and mixtures, the former in order to obtain a full round tone, and give something to build upon, and the latter for brilliancy and life to the general effect. Octave-couplers can never replace mixtures, and are hollow and weak when placed in comparison. The tendency to-day is to avoid them, but it is a grave mistake, for there is nothing that will take their place. Naturally an organ should contain much else, but unless there is a sufficient amount of diapason tone, the rest counts but for little. The organ is intended primarily for the church service and therefore must sustain the congregation and also have ample resources for accompanying the choir. Afterwards comes the organ recital. Therefore, in making out the specifications for an organ, there should be plenty of solid foundation tone, and mixtures, with solo stops necessary to give variety and enhance the effect of the instrument.

### Repertoire

One has only to turn to the old masters for a wealth of material. Joseph Bonnet, in his historical research, has unearthed some remarkable examples of music for both church and recital use, for which we are most grateful. The Bach Choral-Preludes are practical in every sense, and happily are frequently seen on service lists to-day. The heart of Bach is found in these Chorales, and when they are played in the right spirit, congregations are bound to be interested and uplifted, as they create a devotional atmosphere found nowhere else.

Guilmant was a prolific composer for the church, and enriched it in many ways. Turn also to the works of Bonnet, Vierne, Widor, Salomé, Dubois, Boëly and others of the French school, as well as to those of the English, both ancient and modern. Bossi and Capocci of the Italians should be included, together with the great masters of the early centuries from Palestrina up to the present day. There is ample to form a practical and comprehensive repertoire, without resorting to the small melodic pieces now used so universally, which with few exceptions can be played at sight. The nobility and grandeur of the organ should predominate, and it is completely lost sight of in this form of compositions if followed too closely. This is not up-to-date music, but a style long ago discarded by the French.

### How to Succeed

The short road to success is WORK and plenty of it. To play a good service or an interesting recital, all must be prepared in advance. It is much easier and takes less time to play transcriptions than to do legitimate organ music. More satisfying, however, is the latter. While it is of the greatest importance to strive for a system and method, it is equally necessary to keep always in mind that the organ is not a mechanical instrument, and that the musical side needs equal attention, although accent, phrasing and the nuance must be carefully studied and observed; above all, the heart and soul of the performer must be in the work. Intellectual playing is what we want, and to place it on the highest level of artistic excellence, nothing should be slighted. Every note must have its true value and significance and be carefully moulded, the same as a sculptor gives care to his particular line of work.

If we are to advance in the art of organ-playing, in organ building, and in writing for the instrument, we must embody the traditions that have given to France her position of influence, importance and creative genius which places her above all other nations in the world of organ music to-day. The scholastic principles embodied in a perfect system formulated and put forward for years by such giants as César Franck, Alexandre Guilmant, Charles Marie Widor, Eugene Gigout, Joseph Bonnet, Louis Vierne and their associates, have produced an educational standard that commands the attention of the entire civilized world. Every organist throughout this broad land of ours should become acquainted with the artistic imports of the French and inwardly digest what they have to say.

The French are indefatigable workers, and possess patience and perseverance to the fullest extent. The time is ripe for us to realize the necessity of a higher standard in organ-playing. The public demand it, and appreciate the best (as has been proved by the audiences who greet Bonnet and who welcomed Guilmant during his three visits to this country).

We have only to follow the noble example and high standards and ideals established and practiced by them if we expect to make headway ourselves and advance in the work. The French people have upheld the highest standards, and to gain and profit by it we have only to infuse into our work the spirit of France.



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## Christmas Eve in Paris

CHRISTMAS eve in Paris for centuries past has been a magic word. When the night arrived, the boulevards were filled with gayly decorated booths extending from the Place de la Republique to the Church of La Madeleine. Happy children in great numbers would find what would please them best at the Yule-tide season, and wander from one booth to the next buying the tempting articles. All Paris mingled with the throngs in the brilliantly lighted thoroughfares until the time for the Midnight Mass. Then the churches would be crowded with worshippers, offering their tribute to the Babe of Bethlehem.

The organ played as preludes some of the old Noëls, many of which were arranged by Guilmant when he played at La Trinité,—and there, in the organ gallery, the great master, surrounded by his pupils and friends, would play as if inspired, for Guilmant lóved these old carols, and played them with a rare charm. First he would choose his Fantasie on two Christmas hymns,—then in succession his Noël Brabançon, Noël Landuocien, Noël Ecossais and Noël Saboly. Next the choir would sing one from Brittany, then one from Normandy, and again one from Alsace, so dear to all French hearts. It did not take many minutes for the people to catch the Christmas spirit, for everyone would sing. Who in France does not know these charming Noëls? No one who has attended can forget these services, for the people sing with rare enthusiasm and from the heart, producing a wonderful effect.

"Le petit Jesus," "Le Message des Anges," "Le Sommeil de l'enfant Jesus," "Les rois Mages," "Le bel ange du ciel," —these, and many more would be sung until the midnight hour approached and Mass began. At its conclusion, the organ would again be heard in another Noël as the people would slowly leave the church to join the happy crowds in the boulevards,—for was it not Christmas and a feast of great joy? Surely the French understand and appreciate the spirit of Christmas!

DR. WILLIAM C. CARL.

## Organ Pieces for Christmas

In Thee is Gladness.....*Bach*
Noël Alsacien .....*Guilmant*
In Dulci Jubilo.....*Bach*
Rhapsodie Breton .....*Saint-Saëns*
Fantasie on two Noëls.....*Bonnet*
Good News from Heaven the Angels Bring .....*Pachelbel*
Veni Redemptor Gentium.....*Bach*
Noël Ecossais .....*Guilmant*
Noël Landuocien .....*Guilmant*
Christmas-Eve .....*Malling*
Une Vierge Pucelle .....*Le Begue*
Noël sur les flutes .....d'Aquin
Noël Polonais .....*Guilmant*
Noël Saboly .....*Guilmant*
Noël .....*Th. Dubois*
Adeste Fidelis .....*Lorct*
Exsultet Coelum .....*Titelouze*
Christmas—Musette .....*Mailly*
Noël Brabançon .....*Guilmant*
The Shepherds in the Field.....*Malling*
Pastorale Champenoise .....*Dubois*
Three preludes on Sixteenth Century Carols .....*Boëly*
The Shepherds .....*Th. Salomé*

DR. WILLIAM C. CARL.

## Anent Profane Music

THE pioneers of the Moravian settlement at Bethlehem, Pa., were famous for their love of music, but the Moravian clergy were properly solicitous to distinguish between the secular and sacred. Grider, in his *Historical Notes*, relates how a young clergyman on the eve of an important service heard the instrumental performers amusing themselves in their lodgings with music of a light character. While dining next day, he asked one of the performers: "Do you use the same instruments in church to play sacred music that you used last night?" "Yes, we use the same."

Turning to an elderly clergyman, the young man asked: "What do you think, Brother, is it proper to do so?"

To which the elder responded:

"Will you use the same mouth to preach with to-day which you now use eating sausage?"

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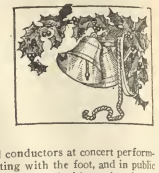

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# Department for Violinists

Edited by ROBERT BRAINE

*"If All Would Play First Violin We Could Get No Orchestra Together."—R. SCHUMANN*



## "Cheap Violins"

Why will people buy cheap, worthless violins to "learn on"? It seems to be owing to some queer crook in human nature that people who think nothing of paying $400 or $500, or even more, for a piano, think it is good policy to pay $5 or $10 for a cheap fiddle at the start. Now, it should be understood that these cheap fiddles are practically worthless so far as producing good musical results go. They are in the same category with $1.25 shoes, $8 suits of clothes and eyeglasses which are sold at the five and ten cent stores. They are like wooden razors, only made to sell.

The theory on which people buy these cheap violins is that they do not know whether the pupil will make a success of violin playing and do not want the instrument left on their hands if he does not. It is strange that they do not apply the same line of reasoning when purchasing a piano or a vast number of other articles which might be named.

Theodore Thomas, the late famous orchestral director, who was an excellent violinist himself, was always most emphatic in advising violin pupils to use violins with a good quality of tone. His theory was that the rough, crude, rasping tones of a cheap, worthless violin were a positive injury to the growing brain and artistic nature of a pupil obliged to use it.

### Harsh Tones An Injury

How can a pupil enjoy practice on a rough-toned violin, and what inspiration can he hope for from the tones of such an instrument? The surest way to insure the failure of a violin pupil is to give him a violin every tone of which grates on his nerves and sickens him. A human being will not thrive on bad, unappetizing food, and a music pupil will not thrive with practice on an instrument which gives forth harsh, inartistic tones.

Beautiful tones are admired by everyone, and if the pupil has an instrument which produces such tones he will enjoy his practice and make a success of his violin work. If he has a poor instrument he will hate the sight of it.

Cheap violins are made of crude material, by the cheapest processes. It is impossible that the graduation of the top and back can be properly done. The whole object is to get up a cheap box which can be sold for a small price.

### Poor Mechanical Details

Aside from the bad tone and being uneven in the higher positions, and with horrible "wolf" tones on the G string, the mechanical details of these cheap fiddles make them an abomination to the player. Instead of ebony trimmings they are usually fitted up with trimmings of some ordinary hard wood, stained black to resemble ebony. As a consequence the pressure of the fingers on the strings wear little gutters in the fingerboard in no time. Pegs of such wood also lack the rigidity of ebony, and twist in the sockets, and often twist in two, making it impossible to tune the violin properly. Then the pegs in such violins do not fit the holes closely, making tuning doubly difficult. It is worth paying a good price for a violin only to have a well-fitting set of genuine ebony pegs, and other ebony trimmings. These cheap violins are slapped up in such a hurry, that the sound-post does not fit, the bass bar is not properly made or adjusted, the bridge is the wrong height, and does not follow the curve of the violin, the nut too low or too high, with the notches for the strings badly spaced. Then, on such instruments, the fingerboard is usually placed at the wrong angle, making it too low or too high, and necessitating the use of a bridge either too low or too high. Many other defects in such instruments could be pointed out. It is often necessary to go to the expense of several dollars to put such a violin in even approximately correct playing condition. It is real economy to buy a violin of fairly good quality at the start.

### Renting Violins

It is hard to change human nature, and, recognizing the reluctance of people to buy violins of good quality until they are sure the pupil will not tire of the violin, and give it up in a short time, some teachers keep a few violins of good quality which they rent to pupils temporarily. It is also often possible to rent violins from violin dealers, and music dealers. Some dealers in old violins have an arrangement whereby they sell a violin, with an agreement that they will refund the money paid for it, less a reasonable commission, if the purchaser desires to return it at any time.

The idea of buying a very cheap violin to start with would not be so bad, if a better violin were purchased after a few weeks' trial, wherein it is seen whether the pupil will "take" to violin study. As a rule, however, the better violin is not bought, and the matter drifts on for months or years, before the pupil is provided with a good violin. Meanwhile the young violinist is tortured with the wretched first instrument, which has been bought, through false economy, to see whether he will study the violin permanently.

## Joy in Hadyn and Wagner

In the pauses of a Haydn or Mozart symphony a word falls lightly from the lip; one is cheerfully exhilarated and happiness makes one communicative. After a Beethoven movement the lip is mute, because we are lifted above the world by his wondrous power of idealization.

In gazing upon landscape paintings we experience a similar effect. A smiling valley bathed in blissful fragrance and filled with vari-colored blossoms renders us gay and talkative; amid elevated mountain scenery, where the pathos of solitude, the overwhelming grandeur and silence of nature surround us, we walk silently side by side.—*Ehlert*, in *From the Tone World*.

## Keeping Time

A CORRESPONDENT writes: "The trouble I am confronting at present is the counting of time. I have great difficulty to keep the time regularly on even a short piece from the beginning to the end. I understand that the lack of leisure for practice is one of the chief causes of my difficulty, but as a self-supporting student in the —— Institute, I cannot afford to spend more than an hour a day. My aim is not to become a professional player, but to learn enough to amuse myself, if not my friends, although I am an ardent lover of the violin. I should like to hear if there is any way to cure my difficulty, *i. e.*, the irregular counting of time while playing."

### A Typical Case

OUR correspondent's case is typical of that of thousands of violin students who are trying to learn the violin, either with incompetent instruction, or no instruction at all. Some students have a natural talent for playing in time, and learn it with hardly an effort, others only learn it after long continued study with a good teacher; others never do succeed in learning it, either from lack of talent, or because they do not give enough study to it, or do not have competent instruction.

The violin being a melody instrument, it is much more difficult for a violin student to learn to play in time than a student on the piano or organ, where, in so many passages, the accompaniment keeps the time of the melody straight, the left hand as it were counting for the right.

The first thing our correspondent should do is to master the theoretical part of playing in time, that is the number of beats and fraction of beats given to the various kinds of notes and rests, and the number of beats in a measure in the different kinds of time, 2/4, 3/4, 4/4, 6/8, 9/8, 4/2, etc. The theoretical part of time keeping is not difficult to master, and almost any instruction book has tables giving the time values of notes, rests, etc., or an elementary book on theory can be obtained.

It is in the practical application of these principles that the difficulty lies. The student may beat or count while he plays, at all times, and yet play atrociously out of time, for the simple reason that he beats or counts wrong, that is, unevenly, irregularly, hurrying up one measure and retarding another. Some students who cannot play in time, invariably slow up on the hard passages, and hurry up the easy ones.

### Two Ways of Keeping Time

The violin student has the choice of two methods in beating time, one beating with the foot, and the other counting audibly or inaudibly. If the time is kept by beating with the foot, it should be very softly, since loud stamping with the foot is very amateurish, and annoying to the listener. Although many teachers frown on this foot beating, there seems to be many pupils who do not seem to be able to keep time any other way. I have often noticed musicians of world-wide fame, even concert violinists and orchestral conductors at concert performances beating with the foot, and in public at that. If this method is employed, it is a good idea to mark in the music the notes or rests in the measure on which the beats fall. This can be done with a lead pencil very lightly so that the marks can be readily erased by the teacher if wrong.

### Metronome a Help

It is very difficult for a violin student to learn to keep time regularly and evenly without a teacher to point out his mistakes. To such a student a metronome is a great help, although too much practice with a metronome is apt to result in a mechanical style of performance. In using the metronome at the start, very easy music, consisting principally of whole, half and quarter notes should be used. The metronome should be set at a very slow tempo so that the student can hear that the notes coincide with the beats of the metronome. When the student has acquired sufficient proficiency to play these easy exercises or pieces with the metronome, more difficult music, containing dotted notes, eighths, quarters, sixteenths, triplets, and the various rests, etc., can be taken up.

Another great help for the self-taught violinist is practice with others. Many Sunday and day schools have orchestras which the student might join. The music used is usually of an easy grade, and the student will find that the fact that he must play in time with the others, or lose his place in the music, will assist him greatly in gradually learning to play to conform to a steady beat. Playing with piano accompaniment, or in violin duets, trios, quartets, etc., is also an excellent help in learning to play in time. The self-taught pupil may imagine that he is playing a part in perfect time, but when he comes to play it with another, he finds that the two parts do not fit, owing to one of the performers playing in incorrect time. Mistakes in time which he never dreamed of will come to light when he plays with others. A violinist practicing alone like a hermit, cannot expect to learn to play in perfect time. A certain amount of practice with others is essential.

### Advantage of Using Easy Music

Students trying to learn to play in time often fail because they use comparatively difficult pieces and exercises for the purpose. The first exercises should be very simple, first whole notes, then half, then quarter, then exercises containing all three combined with rests, and progressively eighths, sixteenths, thirty-seconds, triplets, etc., etc., with the corresponding rests.

With many violin students the art of playing in good time is a matter of years. Not only must the student learn to keep strict time, but to gradually accelerate and ritard the movement at will at any given degree necessary for an artistic rendition of the composition. We have *poco rit.*, slight ritard; *molto rit.*, a great ritard.



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## Good Material Necessary for Teaching Results

[TO EDITOR.—This is an extremely interesting bit of gossip about great violin teachers, proving that they cannot achieve great results without having good material to work with.]

"GIVEN a genius, almost any good experienced teacher can make a celebrity of him. In the case of a veritable genius it is the pupil that makes the teacher.

### Elman the First

"Can any of the readers of these lines name a celebrated pupil of Leopold Auer prior to the time that Mischa Elman took the musical world by storm? Auer taught at Petrograd from 1869 till 1900, or more than thirty years, before the advent of Elman, Zimbalist, Heifetz, Seidel, Brown, Rosen, that wonderful latter-day crop of violinists. I know pupils of Auer who finished their studies with him long before these prodigies were born. More than a quarter of a century ago they told me what a wonderful teacher he was. But prior to 1900 he did not turn out a great violinist.

"Who of my readers can name a Sevcik pupil who had attracted general attention before Kubelik's public triumphs? At that time Sevcik declared that he would produce a Kubelik every year, but no second Kubelik has been forthcoming. With Hubay it is the same. He taught for many years in Budapest before he produced a Vecsey.

### What About Joachim?

"And was it any different with Joachim? I have seen the best of pupils that Joachim taught from the time he became director of the Berlin Royal High School in 1869 right up to his death in 1907—a period of thirty-eight years. He taught during this time more than 300 pupils. As he was the most famous violinist of his day, and the head of so renowned an institution, he drew from the cream of the world. The orchestras of Germany are full of Joachim pupils; there were at one time fourteen of them in the Berlin Royal Orchestra. But how many of the 300 became famous soloists? Scarcely more than three per cent. For if we name Burmester, Halir, Petri, Hess, Hollander, Spiering, Nachez, Wietrowitz, Soldat and Maud Powell, we have about completed the list for the thirty-eight years.

"All this goes to show that even the greatest and most renowned of teachers need extraordinary material in order to produce a celebrity. Ninety-five per cent. of the efforts of even the greatest instructors must be directed toward giving moderately gifted students a good all round violinistic and musical equipment, an equipment that will fit them for solo work, even though they do not attain great fame, and also for quartet and orchestra playing and for teaching.

### After the War

"For some years after the war it will not be advisable for American pupils to go to Europe, because of the greatly changed conditions over there. They will do better to study here in America."—ARTHUR M. ABELL in *New York Musical Courier*.

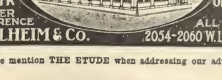
## Criticism

VIOLINISTS are, as a rule, very sensitive to criticism, but they may take comfort in the fact that the greatest violinists of the world have been frequently criticized in the most severe manner. Wieniawski was undoubtedly one of the most supremely gifted violinists who ever lived, a genius of the most exalted character; and yet a critic in New York in 1872 wrote about his playing:

"Some people like pure, clear tone—others don't. Those who admire scratching and false stopping, together with other sundry things of the same nature, would have experienced real joy upon hearing Beethoven's Violin Concerto, as it was played by Wieniawski; but for those who regard a correct intonation as a thing of primal importance, it could not have been pleasing. Wieniawski belongs to that school of which Ole Bull is a prominent member, whose first article of belief is that genuine passion and fervor is signified by rasping the strings."

During his American tour, when this criticism was written, most of the critics lauded him to the skies as the greatest violinist yet heard in America, but there were a few discordant notes in the paean of praise. The tour was an enormous financial and artistic success. Adverse criticism does little lasting injury to a violinist of real merit, but is naturally injurious where really deserved. An artist is sure to find his level in spite of the critics.

ALTHOUGH there are fortunately a goodly number of easy pieces available for players of limited technic, yet the greater one's technic, the broader and more attractive are the musical fields in which they are free to wander and cull the flowers of musical art. As the Spanish proverb (quoted by Samuel Johnson in regard to traveling) says: "He who would bring home the wealth of the Indies must carry the wealth of the Indies with him."

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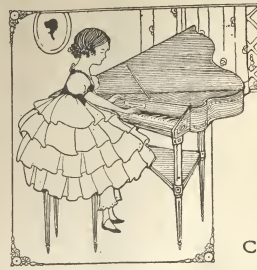
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# JUNIOR ETUDE



CONDUCTED BY ELIZABETH A. GEST

## Christmas Carols

Have you ever sung Christmas carols out-of-doors on Christmas Eve? The custom is very, very old, and is being revived in this country by the "community sings."

On Christmas Eve this year why not go "a-caroling"? Collect the members of your clubs or classes, or groups of friends—the more the merrier, you know—and go about the town singing.

Sing a few carols on the corner, then move on to some friend's or neighbor's doorstep and sing some more (or the same ones over again).

The carols are not hard to learn, and your teacher will help you with a couple of rehearsals if you need help.

The older readers of The Etude are going to be listening for you on Christmas Eve, and there is nothing more effective than to have a song float by on the night air.

The old English custom of putting a lighted candle in the window when the carolers come is very pretty, too.

P. S.—Do not forget to wrap up well!

## Letter Box

Dear Junior Etude:—I thought you might like to hear from someone who lives in California, where we have sunshine, fruit and music the year around.

We have an orchard of five hundred and fifty trees, apricots, prunes and plums. We also have four hundred white leghorn chickens and a pig. The pig is mine! I bought him when he was two months old to raise and do my bit helping Uncle Sam feed the boys over there. I wonder how many Juniors planted a war garden!

I am very much interested in the work of The Etude, and have taken lessons for about one year. A subscription to The Etude was given to me for a Christmas present. I think it is a lovely and instructive present, don't you?

Your friend,
Edna Kerrison (Age, 11),
Hayward, California.

Oh,
this
is winter
time again.
Soon Christmas
will be here. So
let us flood our
hearts with song, and
fill our homes with
cheer. And let's be glad
that we have homes to fill
with song and glee. Let's do
our
bit
for
Christmas-tide
and let us
loving be.

## A Musical Dream

By Ruby M. True

Once upon a time when I was a boy I went into the woods in the fall to hunt for beech nuts. While I was filling my basket with nuts I heard a sound in a tree near me and, looking up, I saw a cute little brown squirrel. "Ah, if I only had a gun!" I thought.

Being tired of nutting, I flung myself on a mossy rock and listened to the soft sighing of the murmuring pines.

Soon I heard a distant sound as of bubbling waters, then it seemed to come nearer, and I could distinguish a voice saying, "Come with me, you with intent to kill, and I will punish you for your evil wish."

"Now," thought I, "this must be a region of wonder-beings," and I began to enjoy the delightful sensation of floating over the forest of beech and pine and across a beautiful valley. Suddenly I had a feeling of loneliness creep over me, and I began to wonder if I were alone, and I called aloud. Instantly there appeared a ray of sunshine, and a fair little creature was at my side. "We will soon be there," said she.

"Where are we going?" said I.

"To your punishment," said she, and then we alighted on the roof of a beautiful palace. While we found our way down a dark stairway she explained that she was a princess in disguise, and was in the form of a squirrel—the one which I wished to kill—and now I must appear with her before the king.

Soon we entered the throne room, and the attendants were leading us up to the king

My surprise was very great when he asked me if I knew anything about music! I told him that I was to take my first lesson the next day.

"That being the case," said the king, "I will give you a little instruction myself. What is music?"

I had to admit I could not answer.

"You are about to begin the study of music and don't know what *music is*," said the king. "Can't you tell what music consists of?"

"Time and tune," I said.

"Good," said he. "In other words, Melody and Rhythm, only you forgot to add Harmony. And now," said the king, "define Melody."

I did not answer promptly, and the king said kindly, "Now, my boy, as you cannot define Melody, I shall give you simple definitions, which I want you to remember.

"Melody is a pleasing succession of single tones. Rhythm is motion caused by accented groups of tones. Harmony is a succession of combined tones. Now you are better prepared to begin the study of music, as you know what music is." Then he continued, "Young sir, there are ten questions which have never been answered correctly by anyone since my beautiful daughter has been under this terrible spell of witchcraft. If you can answer these she will be set free once more." The aged king arose in excitement after these words, and did not wait for my reply, but said, "This is the palace of music, and to everyone who enters I ask these ten questions, hoping someone can answer them and bring freedom to my little daughter, the princess."

1. "What is noise?" Promptly I answered, "Noise is sound which is not fixed."

2. "What is pitch?" I said, "Pitch is the high or low quality of sound."

3. "What is tone?" "Tone is a fixed sound."

4. "What is unison?" "Unison is the same pitch of two or more tones."

5. "What is an octave?" "An octave is the same tone pitched higher or lower than a unison."

6. What is an interval?" "An interval is the distance between two tones."

7. "What is a half-tone?" "A half-tone is the smallest interval in music."

8. "What is a perfect fifth?" "A perfect fifth consists of eight half tones."

9. "What is a scale?" "A scale is a succession of tones in a regular order."

10. "What is a keynote?" "A keynote is the name given the first tone of a scale."

"Correct," said the king. "The princess is free."

Suddenly I awoke to find the beech nuts in my basket half gone and a brown squirrel busy on the limb over me, so I picked up my basket and wandered home, thinking of my adventure with the princess and of my first music lesson.

It has always been a source of great wonderment to me how I ever answered those ten questions correctly and saved the princess! But I will say that I was so impressed with my achievement that I have never forgotten the answers; and I remember what a surprise I gave my music teacher with these musical definitions at my first music lesson—and to think I learned them in a dream! How strange!

**Merry Christmas to All Our Junior Etude Friends**

## ?? Who Knows ??

1. Which composer was deaf?
2. Who wrote *Madam Butterfly*?
3. What is modulation?
4. When did Haydn die?
5. Who wrote the *Star-Spangled Banner*?
6. What is an arpeggio?
7. What is meant by Piu Mosso?
8. What is a polonaise?
9. How are the degrees of the scale named?
10. What is this?



## Answers to Last Month's Questions

1. 1594 in Italy. 2. A stately old French dance in 4/4 time. 3. A composition having two or more themes, with a frequent recurrence of the principal theme. 4. A keyboard instrument preceding the piano. 5. Ethelbert Nevin. 6. Time is the regular arrangement of accents within a measure; rhythm is the arrangement of accents in a phrase or period, irrespective of bar lines. 7. 1756. 8. A sharp, flat or natural, occurring in a piece but not included in the signature. 9. Between 1475 and 1500. 10. Bassoon.

## Another Blanket!

We take the squares in the order they are received, and as a great many send two or more squares the ninety for the second blanket were received from the following:

The second Junior Etude Blanket is finished, and we have nearly enough squares for the third. Isn't that fine? Keep up the good work!

Cornelia Keogh, Bonita Baker, Lulu Camp, Violet Chott, Virginia VanHouton, Charles Kirsch, Eva N. Baker, Rose Light, Bertha Light, Pauline Dreisbach, Ada Fisher, Margaret Kern, Mary Phifer, Mrs. A. A. Rhoads, Mabel Wright, Mildred M. Gordon, Helen McManus, Grace A. Finney, Irene Diemer, Ruth Shappell, Ruth Marjorie Waggoner, Naomi Lludamood, Beredene Krill, Lucile Warner, Margaret Swabb, Evelyn Swabb, Hanna Estelle Kitchen, Ruth M. Towne, Anna Schuck, Zelma Schuck, Francis E. Smith, Frances M. Towne, Mary E. Towne, Ruth Sullivan, Annie Buck, Roe Stokenbury, Rema Osborne, Kathleen Brashears, Hazel Stokenbury, Hilda Stokenbury, Floy Lewis, Emolyn Maguire, Hazel Maguire, Ethel Stokenbury, Edith Stokenbury, Myra Brashears, Clara Bassett, Neva Bassett, Marie Stokenbury, Laura Wilson, Mildred Stratton, Edith Holtzmann, Alice Snyder.



## Junior Etude Competition for December

The Junior Etude will award three pretty prizes each month for the best original stories or essays, answers to puzzles and kodak pictures on musical subjects.

Subject for story or essay this month, "The Price of Success," and must contain not more than 150 words. Write on one side of paper only.

Any boy or girl under 15 years of age may compete.

All contributions must bear name, age and address of sender, and must be sent to "Junior Etude Competition," 1712 Chestnut street, Philadelphia, before the 15th of December.

The names of the winners and their contributions will be published in the February issue.

SOMETHING I SHALL NEVER FORGET
(Prize Winner)

One fine morning in June, when Nature seemed at its best, I took a stroll into the woods. Suddenly I stopped and listened.

The sweetest and clearest of music reached my ears; it swelled loud and strong, then died away to the faintest of whispers.

Amazed at such beautiful and yet pathetic playing, I hurried to the spot from whence the sound came, and there in a neat cottage, in front of a window framed with flowers, sat a boy about thirteen. He had again started to play, and I watched with interest his pale hands—how skillfully they guarded the violin.

He was an invalid, as I heard later. His mother then came to the window and kissed him, and I hurried away, knowing that in my path of life I could never forget that music and the wan little sufferer by the window.

Valeria Mettelka (Age, 14),
Marshfield, Wis.

SOMETHING I SHALL NEVER FORGET
(Prize Winner)

One morning my school teacher told us to write a composition on the subject "Why I should buy thrift stamps." It was a good subject, but I couldn't think of anything to write. In the midst of our study period the music teacher came in and told us that music was very necessary during war-time, and that we should not forget it, although we had many duties to perform.

I had received my October Etude only a few days before, and had read the stories on "Music as a Necessity."

After the music lesson I asked my teacher to let us write on that subject, and she consented.

There were many good themes, and mine was published in the monthly paper of our school. I found that I owed my good fortune to the Junior Etude, and that is something I shall never forget.

Frances Jones (Age, 14),
Bowling Green, Ky.

SOMETHING I SHALL NEVER FORGET
(Prize Winner)

One day as I was practicing my music lesson I heard a pattering of feet on the porch. I looked out, and saw a small boy looking into the window. He was cold and shivering.

I told him to come in. He came in and sat on a chair near the piano. He asked me to play for him, so I played a few pieces, and I noticed that he listened eagerly. How he loved music! I thought of my brother's violin, and I gave it to him, and he played a beautiful melody. Just then my brother came in and said his uncle had sent him a violin for his birthday, and so he gave the little stranger his old one.

How delighted he was! After that he made his living by playing, and was very glad he looked into the window when I was practicing.

Alice Fowler (Age, 11),
Emlenton, Pa.

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Gladys Bass, Ruth Golling, Rose Brown, Florine Elder, Marela Martin, Mary Dennis Murphy, Theresa Lakatos, Miriam J. Stewart, Miriam Bernstein, Jessamime Greer.

## Puzzle Corner

Answer to October Puzzle

Flute
Auber
U
Schubert
Trumpet
} Faust

HONORABLE MENTION

Marla Martin, Doris Christe, Agnes Helen Maher, Leonard Derome, Samuel Levine.

These were the five best, but nobody was quite right this time except one who forgot to give address!

## December Puzzle

By Abbie Llewellyn Snoddy

Fill in the blanks with musical terms.

Dear Santa:

It is high (1)——— for me to write you a (2)———. As is only (3)——— all our class want a full (4)——— of presents for Christmas. John wants a new (5)———, Mary needs a (6)——— pin, and Una would like a blue silk (7)——— for her waist. Please bring a (8)——— ring for Louise, a pair of (9)——— for Tom to use in his father's grocery store, and a nice (10)——knife for Will. Miriam needs a (11)——— iron to launder her dolly's clothes, and all the (12)——— of the class want candy.

If I have forgotten anyone it was purely (13)———, so please bring each one what you think he needs.

Lovingly, Nellie.

## Multo Mistaken

By Herbert Bond

An allegro young man came down the street with allegro assai steps. A brilliant girl viewed him from above, agitato, not amore. She thought it was the fuocoso young man who had made her angry. So she raised the window animato and poured some agitato water on the young man. He looked up and said something staccato and accentuato. Then he started down the street accelerando. The agitato girl said she had the wrong man and looked at him amoroso. Then she started after him presto. She caught up with him and his face was very bravura, but she smiled and wiped the water off affectuoso and amoroso. This caused a ritardando of his anger, and she talked so amoroso and affectuoso and moved so grazioso that he brought his bravura to al fine and acted dolce himself. They went before an adagio man who walked very elegante and were made legato and they lived tranquillo ever after.





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Scotty goes to his work these days limping—and whistling. A bit of a shell tore away the back of his shoulder at Vimy Ridge and when he was out of the hospital again a machine gun played havoc with his leg as he was going over the top.

Scotty is a naturalized American, but he could not wait for us to get into the war, so he enlisted with the Canadians. He is back here now, because they can not use him any longer in the trenches. He will always be a little crooked and he will use a cane all his life.

But Scotty does not whimper. He whistles with debonnair nonchalance. "The Campbells Are Coming," as he hobbles down the street. He has had his big moments that some of us will never know, and he has paid a price for them. But Scotty is not doleful. His motto is, "Keep Your Grin Working."

The optimistic theory of life is a pretty good one. Even in the midst of a big world war a man can be far more efficient for his country if he stays cheerful.

So keep whistling.

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Many a promising career has been ruined by thoughtless parents who have not had the foresight to secure a really good piano for the child during the formative years. Leopold Godowsky, in an interview in the *Washington Herald*, says:

"Given the pupil and the teacher, your next problem is the choice of a piano. Here many parents make a grievous mistake. They say: 'We will let Jane and Willie practice on this old piano that their mother used when she was a girl, and when they have learned to play we will get a better one.'

"The first thing that must be cultivated in a child is its ear, its sense of tone. It must drink in to the full the beauties of tone. It must learn to distinguish one tone from another. It must know and feel the difference in the smallest gradations of tone. It should develop a sense of absolute and relative pitch.

"To train a child on a piano the tone of which has become dull and dead, and which is always sliding out of tune, is a serious error. To train the child's ear and sense of beauty a piano of excellent tone should be secured—and it should be kept absolutely always in tune. This means tuning probably every three months. Listen! That is not extravagance. It is as good an investment as the piano itself, for it will double the life of your instrument."

## "Barber Shop Chords"

This term is applied, in popular use, to those strange chromatic successions of close harmony (especially the so-called "French sixth") which sometimes occur in the singing of a male quartet, when the singers are largely improvising their own parts. The writer formerly supposed it to be modern slang, and was greatly at a loss to conjecture its origin, but research shows it to have a most respectable antiquity, at least if antiquity can confer respectability.

In the days of Queen Elizabeth a lute usually composed part of the stock in trade of a barber; the waiting customer could while away time by discoursing music on the instrument. Consequently "Barber shop" acquired a signification in the musical art comparable to "Pompier" (fireman), among the painters of Paris. As this allusion may be unfamiliar to some of our readers, we would explain that the painting of pictures has long been a favorite pastime of the members of Paris fire companies, and that occasionally they have even held exhibitions of their work. As much of it is as might be expected somewhat crude and amateurish, the most insulting epithet one can bestow on a professional artist, is to call him a "pompier."

However, notwithstanding its origin, the word "barber shop" is not always used in an opprobrious sense; often it is applied to really beautiful harmonic progressions.

## When Haydn Was a Musical Servant

It is only in comparatively modern times that artists, musicians and men of letters have found it not only possible but expedient to live directly through the patronage of the public. It is a historical fact, we believe, that Dr. Samuel Johnson was the first author of any eminence who succeeded in making a living through his business dealings with his publishers. It would be interesting to know who was the first composer of music who succeeded in doing so, but unfortunately data are not at hand.

This relation of artist and patron was, not, however, an entirely ignoble one, especially when there was worth of character on both sides. True, in many cases the artist was treated much like an ordinary servant, but there were honorable exceptions, among them that of Haydn and Prince Esterhazy.

The original agreement between them is still in existence, and reads in part as follows:

*"The said Joseph Haydn shall be considered and treated as a member of the household. Therefore his Serene Highness is graciously pleased to place confidence in his conducting himself as becomes an honorable official of a princely house. . . . He is to appear in the antechamber daily, and inquire whether his highness is pleased to order a performance of the orchestra. . . . He is to abstain from undue familiarity, not dispensing with the respect due to him, but acting uprightly and influencing his subordinates to preserve such harmony as is becoming in them, remembering how displeasing the consequences of any discord or dispute would be to his Serene Highness."*

In these surroundings Haydn passed thirty prolific years, full of restful and congenial activity.

The musician, without surrendering his own inward ideals, should have the tact and wisdom on occasion to "meet people half way." Francis Bacon, in his essay *Of Boldness* tells us how Mahomet made the people believe that he would call a hill to him and from the top of it offer up his prayers for the observers of his law. The people assembled. Mahomet called the hill to come to him, again and again; and when the hill stood still he was never a whit abashed, but said, "If the hill will not come to Mahomet, Mahomet will go to the hill."

# Watch Your Nerves

*by*

**PAUL von BOECKMANN**

The greatest of all strains upon the human body is that caused by nerve tension. Instant death may result from great grief or a sudden fright. The strongest man may in a few months shrink to a skeleton through intense worry. Anger and excitement may cause an upheaval of the digestive and other organs. It is simple to understand, therefore, that lesser strains upon the nerves must slowly but surely undermine the vital forces, decrease our mental keenness and generally wreck the body and health.

In this simple truth lies the secret of health, strength and vitality. The noted British authority on the nerves, Alfred T. Schofield, M. D., the author of numerous wor's on the subject, says: "It is my belief that the greatest single factor in the maintenance of health is that the nerves should be in order."

It is in the nerves that Nerve Force is generated, that wonderful power which gives life and action to every cell of the human body. When the nervous system becomes fagged out, because of worry, overwork, abuse and other strains, the flow of Nerve Force becomes feeble, and we become feeble all over. When the flow is strong, we feel strong all over—mentally, physically and organically. This is an immutable law of Nature.

Few people realize the powerful influence the nerves have upon our well-being, and how they may torture the mind and body when they become deranged, super-sensitive and unmanageable. Few people realize they have nerves, and therefore heedlessly waste their precious Nerve Force, not knowing that they are actually wasting their "Life Force", and then they wonder why they lack "Pep", have aches, pains, cannot digest their food, and are not fit, mentally and physically.

Just think a moment what a powerful role your nerves play in your life. It is your nerves that govern the action of the heart, so that your blood will circulate. It is your nerves that govern your breathing, so that your blood will be purified. It is your nerves that promote the process of digestion, assimilation and elimination. Every organ and muscle, before it can act, must receive from the nerves a current of Nerve Force to give it life and power.

Your body and all its organs and parts may be compared to a complex mass of individual electric motors and lights, which are connected with wires from a central electric station, where the electric power is generated. When the electric force from the central station becomes weak, every motor will slow down and every light will become dim. Tinkering and pampering the motors and light will do no good in this case. It is in the central station, the nervous system, where the weakness lies.

I have devoted over thirty years to the study of physical and mental efficiency in man and woman. I have studied carefully the physical, mental and organic characteristics of over 100,000 persons in this time. As my experience grows, I am more than ever convinced that nearly every case of organic and physical weakness is primarily due to nerve exhaustion. Powerful and healthy looking men and women who did not show the least outward signs of weak nerves were found upon close mental and physical diagnosis to have exhausted nerves. Usually every organ was perfect and the muscles well developed, but there was not sufficient flow of Nerve Force to give these organs and muscles tone and power. How often do we hear of people running from doctor to doctor seeking relief from a mysterious "something the matter" with them, though repeated examinations fail to show that any particular organ or function is weak? It is "Nerves", in every case.

We are living in the age of nerve strain, the "mile a minute life". Every man, woman and child is over-taxing the nerves, thus wrecking that delicate system. Nerve strain cannot be entirely avoided, but it can be modified. Much can be done to temper the nerves against strain. Education along this line is imperatively necessary if we are not to become a race of neurathenics (nerve exhaustion). I have written a 64 page book which is pronounced by students of the subject to be the most valuable and practical work ever written on nerve culture. The title of the book is "Nerve Force". It teaches how to conserve health and care for the nerves. The cost is only 25 cents, (coin or stamps). Address, Paul von Boeckmann, Studio No. 69, 110 West 40th St., New York.

The only way to judge the value of this book is to read it, which you may do at once, and I feel no risk, if after reading the book it does not meet your fullest expectations, I shall return your money, *plus* the outlay of postage you may have incurred. I have advertised my various books on health, breathing and other subjects in this and other magazines for more than 20 years, which is ample evidence of my responsibility and integrity. Over a million copies have been sold.

You should send for this book to-day. It is for you whether you have had trouble with your nerves or not. Your nerves are the most precious possession you have. Through them you experience all that makes life worth living; for to be dull nerved, means to be dull brained, insensible to the higher phases of life—love, moral courage, ambition and temperament. The finer your brain is, the finer and more delicate is your nervous system, and the more imperative it is that you care for your nerves. The book is especially important to those who have "high strung" nerves, and those who must tax their nerves to the limit. The following are extracts from people who have read the book and were greatly benefited by the teachings set forth therein:

"I have gained 12 pounds since reading your book, and I feel so energetic. I had about given up hope of ever finding the cause of my low weight."

"Your book did more for me for indigestion than two courses in dieting."

"My heart is now regular again and my nerves are fine. I thought I had heart trouble, but it was simply a case of abused nerves. I have re-read your book at least ten times."

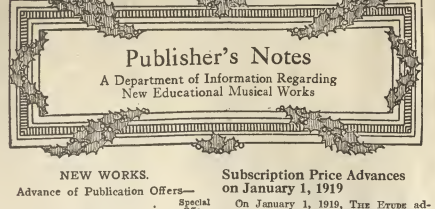
A woman writes: "Your book has helped my nerves wonderfully. I am sleeping so well and in the morning I feel so rested."

"The advice given in your book on relaxation and calming of nerves has cleared my brain. Before I was half dizzy all the time."

A physician says: "Your book shows you have a scientific and profound knowledge of the nerves and nervous people. I am recommending your book to my patients."

A prominent lawyer in Augusta, Conn., says: "Your book saved me from a nervous collapse, such as I had three years ago. I now sleep soundly and am gaining weight. I can again do a real day's work."


Please mention THE ETUDE when addressing our advertisers.




NEW WORKS.

Advance of Publication Offers—

| December, 1918. | Special Offer Price |
|---|---|
| Album of American Composers | .50 |
| Birthday Jewels, Geo. L. Spaulding | .20 |
| Bohm Album for the Piano | .35 |
| Celebrated Compositions by Famous Composers | .35 |
| Comprehensive Violin Method, Mr. and Mrs. Benjamin | .40 |
| David Bispham's Album of Songs | .50 |
| Eroticon, Emil Sjogren | .25 |
| Hymn of Praise, Mendelssohn | .25 |
| L'Art du Clavier, Lack | .50 |
| Marchesi Elementary Progressive Exercises for the Voice | .25 |
| New Orchestra Folio, Parts | .15 |
| New Orchestra Folio, Piano | .25 |
| Paul Wachs' Album | .25 |
| Pedal Book, Blose | .50 |
| Scale and Arpeggio Studies for Violin, Book I, Blumenstengel | .20 |
| Spaulding Album for the Pianoforte | .25 |
| Trial By Jury, Sullivan | .25 |

## Musical Literature

What is busier than a book store just before Christmas? So many people appreciate books and there are so many books that are of such lasting value that they make ideal gifts. A good library is a far more creditable heirloom than fine furniture as it indicates the intelligence and the soul of one's ancestors. The books you give now will reflect your taste and judgment for years to come. Unlike so many of the ordinary Christmas gifts they cannot be forgotten in a week or so. In another part of this issue you will find a list of musical books selected especially for this season from our large catalog. There is nothing that your musical friends would appreciate more than a good book, selections from this list makes Christmas shopping a pleasant matter of writing an order with the number of books checked off on your list. Better look the list of books over carefully, now, it will solve many Christmas buying problems. Then, books are about the easiest and safest things to send either by mail or express.

## Genuine Bronze Plaques

We still have a number of artistic bronze plaques which we will dispose of at a considerable reduction. The stock is very limited and while they last they will be sold for $1.00 each. The regular catalogue price is $3.00. We purchased all there was in existence and when the present lot is exhausted no more will be obtainable, as the molds were destroyed by fire. Of course, it is understood that these plaques are of the Great Masters.

## Musical Calendars Free

With every cash order for Holiday goods received from now until December 31, 1918, where it is asked for, we will include an attractive calendar for 1919. These calendars will be those which were the most popular ones for the current year. We have these for sale at the usual price of 10s each, $1.00 a dozen, but understand we will include one in every cash order without charge if it is asked for.

## 30th Holiday Offer

The Government has advised the curtailment as far as possible of the buying of holiday gifts; therefore, we have made a very select list for our offer this year and only those works which we have found invaluable for gifts have been added. The list will be reliable.

## Subscription Price Advances on January 1, 1919

On January 1, 1919, THE ETUDE advances its subscription price from $1.50 to $1.75 for each yearly subscription. Canadian subscriptions will be $2.00, foreign subscriptions $2.47.

The increased postage rate, higher cost of production, of paper, etc., have compelled this increase in price. We have made the increase as small as possible, although fully convinced that even though we had advanced the price to $2.00 a year every ETUDE friend, old and new alike, would have continued as a subscriber.

We wish to call attention again to the fact that frequently during the year THE ETUDE presents actual lessons from the world's greatest teachers. Any one of these lessons, if taken individually by the subscriber, would cost many times the price of an annual subscription. In addition, the music section of 17 to 22 pieces of music presented each month, gives ETUDE readers a remarkable value for their money.

We will continue, as in the past, to make every issue of THE ETUDE better, brighter and more helpful to students, teachers and music lovers.

All subscriptions mailed up to December 31, 1918, will be accepted at the present prices—$1.50 in United States and $1.75 in Canada.

## The Etude as a Christmas Gift

We know of no better Christmas gift for a musical person than a year's subscription for THE ETUDE. In these days of sensible giving, we cannot urge too strongly the fitness of this magazine for this purpose.

In no other way can the donor give so much at small cost nor the recipient get so much as twelve issues of THE ETUDE, containing on an average twenty or more complete music compositions in each issue, actual lessons from world-famed teachers and valuable articles from the best minds in the world of music.

The December—Christmas—number will be sent to each of your friends on Christmas morning together with an especially engraved card bearing your name as donor.

If you want your friends to think of you twelve times during the coming year, give them ETUDE subscriptions for Christmas.

Remember THE ETUDE advances its price to $1.75 a year ($2.00 in Canada) starting January 1st.

## Vest Pocket Edition of the Lives of the Great Composers

No more desirable, no more interesting, and no more valuable, not nearly as valuable, a small Christmas gift can be obtained for a musical person than one or all of the nine volumes which we publish under the title of "Petite Library," giving the lives of Handel, Haydn, Weber, Beethoven, Mendelssohn, Chopin, Liszt, Wagner, Mozart, by Edward Francis. These volumes, small as they are, contain 123 pages and there is little that is necessary to know or which is interesting in the lives of the great masters that is not contained in these little volumes. They make a most excellent traveling companion. The price postpaid, is 18 cents each in cloth, 12 cents each in paper, or a set boxed for $1.45 and 90 cents respectively.



## Christmas Music

Those who have not yet made final plans as regards music for Christmas services should write at once for an assortment of anthems or solos for the occasion. We have an exceptionally interesting line of bright, tuneful and singable anthems adapted to the needs of choirs of all degrees of proficiency, and the most exacting choir master may readily supply his organization from the Presser catalog.

On another page of this issue will be found a list of what we consider the most desirable material of this character.

All requests for Christmas music for examination are given immediate attention.

## Engravings of Composers

These engravings are not ordinary commercial pictures but they are subjects in sepia. There are seven of these still left and we sell the set for only 25 cents. The subjects are Gounod, Paderewski, Grieg, Tschaikowski, Liszt, Moszkowski and Schumann, with which we will sell for 12½ cents; the size is 9¼ x 12½. For studio decoration or parlor decoration, they are very acceptable. They also make a very fine gift at Christmas time. For the small sum of 25 cents there is a great showing. As the number still on hand is limited we would advise early ordering.

## Advance of Publication Offers Withdrawn!

War conditions have not interfered with any part of our business more than in the actual publication of new works. It is most difficult to get printing and binding done in any quantity. This will account for some of the slowness in getting out our new works. By the time this issue reaches our subscribers we hope to be able to deliver the two following books:

*The Etude Album of Compositions by Women Composers.* This will, without doubt, be a very interesting volume containing pieces by representative women composers and published in very substantial style. Retail price, $1.00.

*Tschaikowsky, Album for the Young.* This is a delightful and original work, one of the best collections of pieces for young players we have ever seen. Our edition of this standard work has been carefully revised and edited and is well worth the examination of every teacher or person interested in teaching the young. Retail price, 75 cents.

## Leather Music Satchels

Notwithstanding the fact that the war has interfered with the manufacture and sale of all leather goods, perhaps as much as any other commodity, it has been possible for us to keep a fair stock of the following satchels and rolls. The prices are not high, but we would advise early ordering as we cannot promise that all of these numbers will remain in stock over the holidays. We will send these various satchels at the prices marked, which is a net price, postpaid if cash is sent with the order:

HALF SHEET MUSIC SIZE.

| | Net Prices |
|---|---|
| Long Grain. Keratol. Silk Lined. Black or Brown | $1.50 |
| Cowhide. Smooth finish. Unlined. Black or Brown | 3.00 |
| Seal Grain. Leather. Silk Lined. Black or Brown | 3.00 |

COMBINATION SATCHEL.

Carries the Music Flat or Folded Once.

| | |
|---|---|
| Seal Grain. Keratol. Silk Lined. Black only | $1.75 |
| Long Grain. Leather Lined with Metal Clasp | 3.50 |
| Seal Grain. Silk Lined. Metal or Leather Clasp | 3.75 |
| Cowhide. Smooth finish. Unlined. Seal Grain. Leather. Metal or Leather Clasp | 4.00 / 6.00 |

FULL SHEET MUSIC SIZE.

| | |
|---|---|
| Long Grain. Seal Cobra. Dull or Polished. Unlined. Black only | $3.25 |
| Seal Grain. Silk Lined. Handles and Straps. Black or Brown | 5.25 |
| Seal Grain. Leather Lined. Handles and Straps. Black or Brown | 6.25 |
| Cowhide. Heavy Leather. Unlined. Handles. Black or Brown | 6.75 |

MUSIC ROLLS.

| | |
|---|---|
| Seal Grain. Keratol. Silk Lined. Black | $0.75 |
| Mongol Grain. Leather. Silk Lined. Black | 1.50 |

## Great Pianists Upon Piano Playing By J. F. Cooke

Twenty-seven master pianists, many of them also famous teachers give in this volume information which many might not be able to get from twenty-seven lessons from these men and women. It has been the dream of the lives of thousands of students to take "just one lesson" with such masters as Carreno, Goodson, Hofmann, Bauer, Gans, Grainger, Hutcheson, Paderewski, Hambourg, Gabrilowitsch, de Pachmann and Zeisler, who are all represented in this book. To possess such a volume, right at hand for constant reading and reference is a wonderful stimulus to the student. As a gift it has an interest which very few books can equal owing to the varied and distinguished personalities represented. Each of the conferences of the eminent pianists is prefaced by a portrait and a biography. The special holiday price is $1.60, postpaid.

## The Standard History of Music By J. F. Cooke

The very best advertisement of any book is continued in increasing demand. The Standard History of Music is the most recent book of its type and yet it has already "filled the bill" in very many classes of students who desire to study history of music in the most entertaining and practical manner. While the book is in every sense a progressive text book it also makes an inspiring gift, particularly for the young student of from ten to fifteen years of age, the years when life is commencing to take on new art interest. Ample descriptions of the book may be found in many issues of THE ETUDE. The special holiday price is $1.10, postpaid.

## Clarke's Pocket Edition of the Dictionary of Music

From our experience of the past covering many years there is no more desirable small gift to a musical person and one that is more valuable than the Dictionary of Music and Musicians. Tens of thousands of the pocket edition of Clarke's Dictionary have been sold for this purpose. The Pocket Edition contains everything that is usual. The larger edition, of course, bound in red cloth is much more complete. The holiday price, postpaid, of the Pocket Dictionary is 20 cents, and of the large edition, 80 cents.

## Comprehensive Violin Method By Mr. and Mrs. Frank T. Benjamin

The one method among all violin instructors which is really adapted for "self-instruction." A complete system of diagrams and pictures shows not only the position of the violin and the hands in general, but *the correct position of each finger on each string* in all the scales. Busy teachers will be glad of a book which does something toward lightening so pleasantly the labor of routine instruction. Besides the usual scales and exercises the book contains 100 easy duets for violin and piano, including many old-time favorites. The more advanced exercises are selected from standard works. Advance of publication cash price, 40 cents, postpaid.

## Musical Jewelry Novelties

For a number of Holiday Seasons our patrons have found the musical jewelry an inexpensive and extremely attractive Christmas gift, a full list of which will appear on another page of THE ETUDE.

NOVELTIES.

| | |
|---|---|
| Lyre cuff or club pin, each, | $0.25 |
| Lyre or Harp, as a pendant or charm, each, | .45 |
| Ladies' collar or cuff set, enamel finish —dark blue, light blue, white, red or black, per set, | .35 |
| Gold finish, " " | .35 |
| Sterling silver, " " | .75 |
| Cuff buttons and pin set— | |
| Gold plated, " " | .50 |
| Sterling silver, " " | 1.25 |



## Paul Wachs' Album

All lovers of good drawing-room music will be delighted with this new collection of the most popular pieces by Paul Wachs. Such numbers as *Shower of Stars, Rosy Fingers, Ballet Mignon*, have been received with the greatest favor. This new collection has been most carefully prepared and contains all the gems.

The special in advance of publication price is 25 cents, postpaid,

## Hymn of Praise Symphony Cantata By Mendelssohn

We have heard of a number of choral societies which have selected the Hymn of Praise for study during the coming season. This work contains some of Mendelssohn's finest chorus writings, and is to be ranked in the same class with his *Elijah* and *St. Paul*. Besides the lovely orchestral introduction, there is an abundance of chorus work. The solo numbers being allotted to soprano and tenor, a quartet not being required.

Our special introductory price in advance of publication is 25 cents per copy, postpaid.

## Celebrated Compositions By Famous Composers

This new collection now in preparation will comprise just such pieces as every pianist will wish to play, pieces which are a delight to the player as well as to the player. In this volume such composers as Mendelssohn, Moszkowski, Jensen, Godard, Chaminade are represented. The pieces all lie in the intermediate grade, 3, 4, and 5. Each piece has been carefully edited and revised.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

## Album of American Composers for the Pianoforte

This new album affords an opportunity for grouping together some of the best works for the piano by distinguished American writers. As our catalogue is sufficiently rich in such compositions, we have a splendid field from which to select. The compilation of such a volume is a pleasure as well as a patriotic duty. More attention is now paid to the works of native American composers than ever before. We feel sure that none will be disappointed in this volume. The pieces are chiefly of intermediate grade.

The special price in advance of publication is 50 cents per copy, postpaid.

## Eroticon Five Pieces for the Piano By Emil Sjogren

This work, one of the most recent additions to the Presser collection, is now on the press, but the special introductory price will be continued during the current month. These *Five Songs Without Words for the Piano* represent the modern romantic school and also the modern Scandinavian School in musical composition, an attractive and interesting combination. These pieces should be known by all pianists. They will all repay careful study.

The special introductory price in advance of publication is 25 cents, postpaid.

## Scale and Arpeggio Studies For Violin, Book I By A. Blumenstengl

This set of studies is used by a majority of teachers for daily studies. The studies are all in the first position and this edition will be carefully edited by a master violinist and will be made superior to others in all respects.

Advance of publication cash price, 20 cents, postpaid.

## David Bispham's Album of Songs

This is a Collection of Master Songs. This volume has received the very best attention from this great singer and artist. The interpretation of each number will be indicated fully. It will assist very greatly both the singer and the student. Only those selections that have attained wide popularity with concert artists will be found in this volume. Those who subscribe for it in advance will look for something novel and practical, and they will not be disappointed. The advance of publication price is 50 cents, postpaid.

## Birthday Jewels By George L. Spaulding

This unique little volume contains twelve teaching pieces which may be either played or sung by both together. Each piece is named after one of the months of the year, together with its appropriate birthstone. The pieces are easy to play, but very melodious, similar in style and grade to those in Mr. Spaulding's very successful book, *Tunes and Rhymes*. The pieces should be much appreciated by young students.

Our special price in advance of publication is 20 cents per copy, postpaid.

## Trial By Jury—Operetta By Arthur Sullivan

We will continue during the current month the special introductory price on this jolly little operetta. Lovers of Arthur Sullivan's music will find in this work some of his most characteristic bits. The text is full of wit and humor and the music illustrates this aptly throughout. The work is easy of production by almost any body of amateurs, and it will invariably prove pleasing to audiences. It is sung throughout, with no spoken dialogue. The vocal edition has been prepared with the utmost care.

The special introductory price in advance of publication is 25 cents, postpaid.

## Spaulding Album For the Pianoforte

The most popular albums that we have in our catalog are those by George L. Spaulding. This album which we now have in preparation will contain his latest and most popular compositions. They will all be within the range of second-grade pieces.

Our special price in advance of publication will be 25 cents a copy, postpaid.

## Pedal Book By Joh. M. Blose

This work is progressing well toward completion. Dr. Blose intends to make this the most practical, the most elementary and most useful pedal study book ever published. The treatment of this very important part of piano playing has up to the present time been most haphazard and unsystematic, so it is time that a good and systematic work is put into the hands of the teachers. There are many artistic points in connection with the pedal, the proper knowledge of which will greatly increase the value of the work of a teacher.

Our special price in advance of publication is 50 cents, postpaid.

## Marchesi Elementary Progressive Exercises For the Voice

As Rossini stated, Mme. Marchesi's method is "an exposition of the true art of the Italian school of singing, inclusive of the dramatic element." Surely nothing more need be said to endorse this excellent and practical collection of exercises, which are specially adapted for the needs of the soprano and mezzo-soprano voice.

Advance of publication cash price, 25 cents, postpaid.

## L'Art Du Clavier By Theodore Lack Opus 289

This is a modern technical work for the pianoforte. It consists of short exercises covering special points of technic. They are in the form of etudes, short and never more than sixteen measures in length. This work comes from one of the most modern French pianists, a teacher of wide experience. Any pianist of progressive standing will find in this book much that will prove new and interesting. It should not be attempted by anyone who has not more than three or four years of experience at the keyboard. The work is very well advanced in the course of preparation and will be ready in a short time. Our special advanced price, postpaid, is 50 cents.

## New Orchestra Folio

Our new orchestra folio is now about ready, but the special offer will be continued during the current month, after which it will probably be withdrawn.

This folio will contain many of the gems of our catalog, including such famous successes as "Comrades in Arms," by Hayes; "Iris," by Renard; "Melody of Love," by Engelmann; "Love and Roses," by Rolfe; "Stand by the Flag," by Stults. The orchestrations are all exceedingly well made and are of easy or intermediate difficulty throughout.

The special advance of publication price is 15 cents for each separate orchestral part and 25 cents for the piano part, postpaid.

## Bohm Album For the Piano

This will be positively the last month in which this popular album will remain on special offer. It will be distributed to the advance subscribers for the holidays. This is the last month that the work can be had at this rate. It will contain the very best of this popular composer's Parlor Pieces. The music will be of intermediate grade, not beyond the fourth. Anyone of the pieces in this volume will cost by sheet form more than the entire volume. Our special advanced price for this month only is 35 cents, postpaid.

## Special Offer for Etude Renewals

For the month of December THE ETUDE offers its readers an opportunity whereby they may obtain excellent music collections for a very small sum in addition to the yearly subscription price. Following is the offer in detail:

Every reader renewing his or her ETUDE subscription, or sending us a new subscription during December may, by adding 15 cents to the price—total, $1.65 in United States, and $1.90 in Canada—have the year's renewal or new subscription and a choice of one of the following albums:

ALBUM OF FAVORITE PIECES. H. Engelmann.

BACH'S TWO- AND THREE-PART INVENTIONS.

FIRST DANCE ALBUM. 26 selections.

LITTLE HOME PLAYER. Piano or Organ.

POPULAR HOME COLLECTION. 46 piano pieces.

SELECTED CLASSICS, Violin and Piano. 19 pieces.

All readers should take advantage of this bargain offer at once in renewing their own subscriptions as well as in obtaining the subscriptions of their friends or pupils. Bear in mind that this is the last month in which an ETUDE subscription may be sent at $1.50 ($1.75 in Canada). Subscriptions mailed after December 31, 1918, will be entered at the new price of $1.75—$2.00 in Canada.

## Paper Bound Collections of Music for Christmas Gifts

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We cannot take the space here to list them all and we would, therefore, refer you to the list of instrumental collections for piano solo, four hands, and miscellaneous, as well as vocal collections found in the Thirtieth Annual Holiday Offer of Musical Gifts listed on the first inside cover of this issue.

## Seasonable Gifts For Etude Subscriptions

A few of the many useful and valuable premiums given to ETUDE readers are listed below. Some of these make splendid Christmas presents and they can be earned by devoting a few minutes' time each day to visiting the musical people in your neighborhood and securing their ETUDE subscriptions or renewals. Other gifts are listed in our illustrated premium catalogue which will be sent free upon receipt of your postal card request. Here are a few of the premiums:

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The following short list offers a money-saving opportunity to every ETUDE reader. Each one of these clubs consist of THE ETUDE and other leading magazines. THE ETUDE is figured at its present price—$1.50 a year. These prices are void December 31, 1918, and these club offers will be withdrawn.

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## Molly Changes Her Mind

By Lucile Collins

"Oh, dear me," sighed Molly, looking up from her knitting and giving a quick glance at the clock. "If I just didn't have that horrid practicing to do! I would so much rather knit than practice, anyhow. All the girls are knitting and music seems such a task nowadays."

"Why, Molly!" said Aunt Alice, who had arrived only the day before from her distant home in Canada to make a long-promised visit. "I thought you loved your music and when I was here three years ago you really enjoyed practicing."

"I know, auntie," interrupted Molly, "it isn't that I don't love my music, but somehow things are so different now. All the girls in our crowd are knitting for the soldiers and there is so much to be done that I can never find time to practice any more."

"Well, my dear, if you are willing, I am going to tell you a true story of some girls I know up in a Canadian town near my home, and I believe when I have finished you will agree with me that music is decidedly worth while just now."

"Oh, please do, auntie, I love stories and especially true ones," said Molly, nestling back in her chair and gazing into the open fire.

"These little girls," continued Aunt Alice, "were members of a music club and were enthusiastic little workers, too, but when the war first started they were anxious to do something to help the soldiers, as you and your friends are, and so they began to knit, and, I am sorry to say, at the same time to neglect their practicing.

### War Not Everything

"One day their teacher called a meeting of the club and told them that they had apparently forgotten what an important factor music was to be in the great war.

"She said it was very sweet and thoughtful of them to knit for the soldiers, but she wanted them to realize there was something else to be thought of too. She told them those soldier boys would not always be across the sea—some day, some of them would be sent home badly wounded, hopelessly discouraged and sadly in need of cheer and comfort, and that they, as little music workers, must help to supply that cheer and comfort. Then she suggested that they begin right away to practice and prepare some gay, tuneful little pieces, duets and songs and have them all carefully learned, so when the first soldiers were sent home from the front their little club and its efforts might make them in some measure forget the horrors of war.

"Of course, they were all delighted with the idea and began work with renewed interest. I attended their first concert for the soldiers who came back, and it was a wonderful success and deeply appreciated. They gave several concerts in the town hall and several in private homes where the soldiers were too sick to be moved.

"Now, Molly dear, do you think those girls ever looked back on the work they did as a *task?*"

"Oh," faltered Molly, "I just didn't understand, auntie, but I do now. I'm so glad you told me about them. When our music club meets next week I am going to suggest that we do the same thing, and," she added joyously, "Auntie, dear, I'm going right in and practice an hour before I do another inch of knitting."




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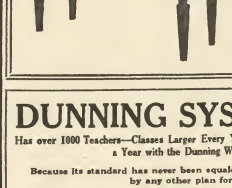
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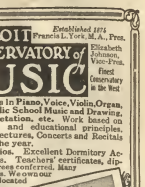
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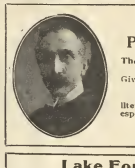
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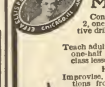
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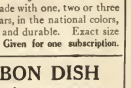
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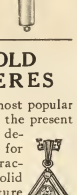
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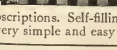
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A SHORT CRITICAL BIOGRAPHY OF

# FRANZ PETER SCHUBERT

Born in Vienna, Jan. 31st, 1797; died in Vienna, Nov. 19th, 1828

Schubert was the son of a schoolmaster. His father and most of his brothers were much interested in music and he received good instruction at home. At nine, he sang in the church choir and Holzer, the choirmaster, taught him piano, organ, singing and harmony.

When eleven years old, he became a member of the Imperial Convent, a school for educating choir-boys for the Court Chapel. Here he had excellent musical advantages and remained several years, until his voice changed, spending Sundays and holidays at home. Long before this age, however, he began to compose songs and little instrumental pieces, and he continued to pour them forth all his life in a steady stream, writing over 1000 songs, besides piano pieces, orchestral compositions, chamber music for string quartet, piano trio and other combinations, sacred music, operas and incidental music for dramas.

Indeed it is certain that he was too prolific a writer for his own good, both artistically and financially. On the few occasions, when he was in funds, as for instance from a successful concert, he had no thought of saving, but shared his money liberally with his friends, most of whom were equally poor in purse with himself.

Schubert was modest and retiring in disposition, wholly without self-conceit, and he never attempted to further his own prospects by seeking influential acquaintances. His exterior by no means answered to his genius. His general appearance was insignificant, his height not much over five feet one inch, his figure stout and clumsy, his complexion dull, his cheeks full, his eyebrows bushy and his nose insignificant. His hair, however, was thick, black and handsome and his eyes often brightened up attractively.

Schubert has been truly and poetically described as "that composer, who dipped his pen in the moonlight." His life, aside from his music, was uneventful. Grove's Dictionary contains over fifty pages devoted to Schubert and probably there is no better biography of him in existence, yet most of it consists of a description of Schubert's various pieces and of facts regarding the time and place at which they were written.

Among Schubert's most famous songs may be named *The Erl-King, The Wanderer, Who Is Sylvia?, Hark, Hark, the Lark, Serenade,* the song-cycle *The Fair Maid of the Mill* and another almost equally popular song-cycle *The Winter Journey.* Possibly one should add *The Heather Rose, Tho'rt My Repose* and *Ave Maria.*

Of his piano pieces, the *Impromptus* and the *Moments Musicales,* together with the difficult but very beautiful *Fantasia in C major,* often called the *Wanderer Fantasie,* are most familiar. Liszt made several very effective piano transcriptions of his songs, which are good recital numbers.

Of the ten symphonies he wrote, only two are at present in vogue, the *C major* and the *Unfinished* or *B Minor Symphony,* but both of these are of the highest type of beauty.

His operas were never a success—in fact for the most part, never came to a performance—but his incidental music for the drama *Rosamonde* is still greatly admired, and often heard at concerts. Of his string quartets, the one in D minor is the finest, though it found no publisher until after his death.